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ABSTRACT

This document consists of the first three issues of a newsletter written by the members of the Making Thinking Visible Project. The first newsletter describes collaborative planning as it related to writing, discusses school projects using collaborative planning, presents a dialogue between two students using the process, and compares collaborative planning, prsents a dialogue between two students using the process, and compares collaborative planning with peer response. The second newsletter includes examples of classroom teachers adapting collaborative planning to classroom goals, snapshots from research, and a description of a collaborative planning computer program developed by fifth-graders. The third newsletter discusses the Making Thinking Visible Project, the metaphors of collaborative planning, collaborative planning in a neighborhood literacy project, the concept of the supporter, and collaborative planning in classrooms. (SR)

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Planning to Write
Notes on Collaborative Planning
February, 1989

Volume 1, Number 1

ED335682

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Planning to Write
Notes on Collaborative Planning
February, 1989

Volume 1, Number 1

WHAT IS COLLABORATIVE PLANNING?

Collaborative Plannning is a way to help writers use planning, at various stages in the writing process, to explore and develop their own plans for writing. Growing out of what we have learned about effective writers at The Center for the Study of Writing, Collaborative Planning is a loosely structured planning process in which a writer (the planner) explains and elaborates a plan for his or her own paper to a collaborator (the supporter). The supporter listens, asks questions, and encourages the writer to develop his or her plan, using the Blackboard Planner (see page 2) to focus attention on key issues a writer needs to consider. Planner and supporter may then switch roles, and the second writer has an opportunity to talk out a plan for his or her own paper.
(Continued on page 2)

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WHAT ARE THESE WRITERS PLANNING TO DO?

A CMU & CAPA Dialogue About Students

Linda Flower

This Newsletter comes out of a conversation going on in Pittsburgh about writing and planning in our schools and about ways students can use writing to become more aware of themselves as thinkers.

A number of teachers and institutional voices are already in this discussion—The Center for the Study of Writing at Carnegie Mellon, the Howard Heinz Endowment, The Pittsburgh Public Schools, the Allegheny Presbyterian Center, and the Western Pennsylvania Writing Project. But I would like to invite you into this conversation by going directly to a dialogue between students at Carnegie Mellon and CAPA, Pittsburgh's high school for the Creative and Performing Arts, to explain and demonstrate to you what we learned when our students looked at their own writing and planning processes.

Last fall, the students in my Carnegie Mellon writing class began to make a 20-minute video about their own writing process. Writing to high school seniors and college freshmen, they wanted to dramatize some of the problems and dorm-room discussions teachers rarely hear, as well as some success stories and discoveries. A little to our surprise, this project in self-reflection turned into the story of Collaborative Planning—a new writing and teaching strategy we had used in the class.

In Collaborative Planning, a student writer—who is working on her own paper—meets with her partner to plan out loud (thinking about her purpose, imagining a reader's response, playing with alternatives, and so on). Her collaborator or supporter listens, questions, or maybe just encourages more planning by asking, "And how are you going to do that?" My students decided to highlight Collaborative Planning on their video because it worked for them: they found that planning with a partner helped them come to the point, and in some cases it even helped them find their point. As a teacher looking for long-term effects, I was enthusiastic about the window it was opening up on the writing process. By planning out loud, my students had the chance to see another writer think, plan, and play with options. And because they made tape recordings of these 10-20 minute collaborations, the students had the remarkable opportunity to replay their own thinking process, to reflect on themselves as writers, and to appreciate themselves as problem solvers.

Some of the discoveries students made by doing Collaborative Planning became themes in their video. One rueful observation was that they often confused having a single "good idea" with having a larger sense of purpose or a sense of their key point. They described how a writer's initial "hot idea" could suddenly turn into a flash in the pan: the writer would find himself with one paragraph written on that single idea—but no place to go next. (Continued on page 4)

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("What Is Collaborative Planning?" Continued from page 1)

Collaborative Planning elicits a cooperative effort in which both the writer and supporter concentrate on helping the writer develop a plan. Its flexible, social nature encourages both writer and supporter to be involved in planning and replanning throughout the writing process.

Collaborative Planning is also a structured process. Students use the metaphor of the Blackboard Planner (shown below) to remind themselves of all the areas a writer must consider. The Blackboard Planner is a visual metaphor that asks writers to envision a set of mental blackboards waiting to be filled with plans and ideas. This visual metaphor helps give both presence and a name to the four key areas in which effective writers develop plans: topic information, purpose and/or key point, audience, and text conventions. We also use the blackboards to draw attention to what research has shown us: *experienced* writers develop plans and ideas *in all of these areas* (not just topic information) and they try to *consolidate* or *make links among* ideas as they plan. Many student writers, however, think only about the topic information blackboard—making plans for what they might say in text, but leaving the rest of these areas unexplored.

Although instructors shape the activity of Collaborative Planning to meet their needs, its identity as a research-based process comes from three principles:

1. Authority (and the "floor") belongs to the writer as a planner and thinker.

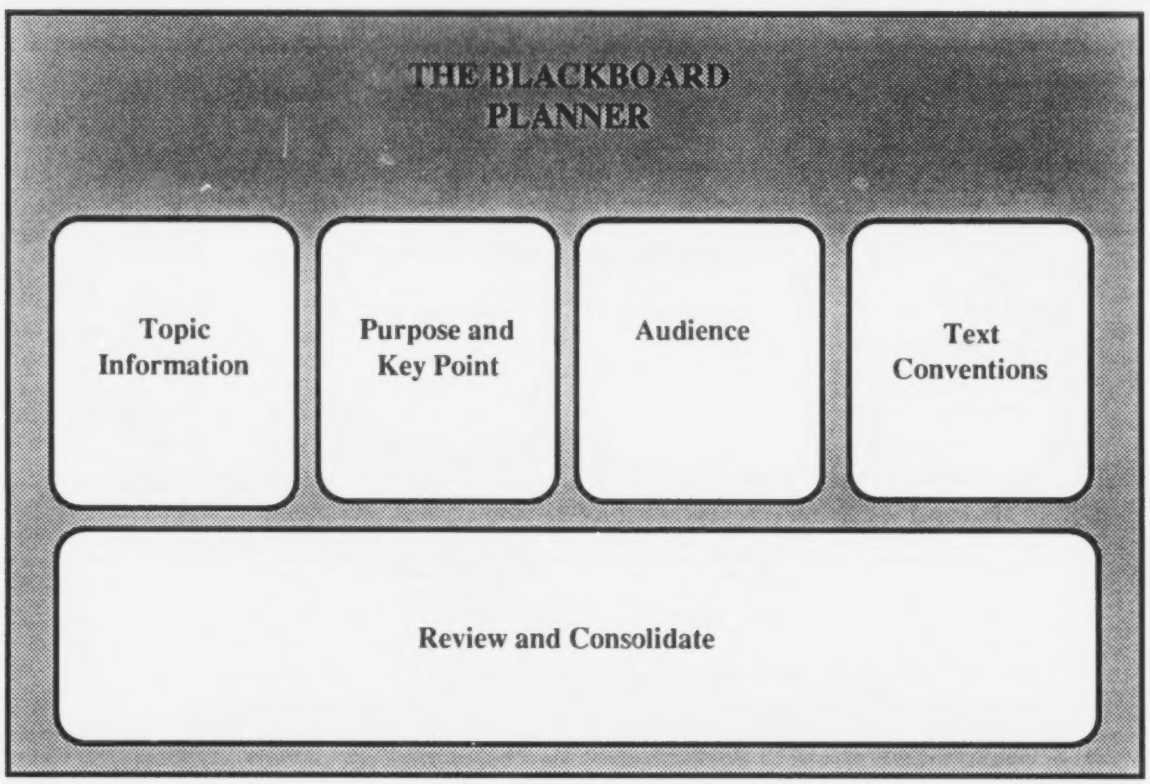
Collaborative Planning is a chance for the writer to talk, think, and explore options. In focusing on the writer as a thinker (rather than on a text or a reader's response), it encourages the writer to articulate elaborate ideas, to recognize problems, and to develop a plan based on his or her own ideas and emerging intentions.

2. The aim of this planning process is to build a richer network of goals, plans, ideas, and possibilities that are connected to one another across all areas of planning.

The structure of the Blackboard Planner enables a writer to become more *aware* of his or her own ideas and planning process, while it prompts the writer to *elaborate* goals and "how to" plans and to *discover* connections among those ideas.

3. The supporter creates a social context that encourages the writer to shape his or her own purpose and helps the writer build a more reflective plan for turning those goals into text.

Although a supporter may see problems and offer criticism or suggestions as well as draw the writer out, he or she works in a spirit of collaboration to help the writer develop the writer's plan.



FIFTH GRADERS "ENDEAVOR" TO WRITE FOR NASA

Collaborative Planning at Woolslair Elementary Gifted Center

Linda Norris

"What do you want the audience to think?"

"That Endeavor is a good name for the orbiter."

"What do you think will interest the audience?"

"That the Endeavor was the biggest ship and made the most voyages for Captain Cook."

"What special details do you plan to use when you are doing your final project?"

"The Endeavor had 41 people on it."

"So, how are you going to show that? You know, on your final project, what are you going to use for details?"

"That it was the biggest ship that James Cook had."

"Yeah, but how are you going to show that?"

At first glance, this may look like a conference between a teacher and a student about a final project in a science or geography class. Actually, this is part of a conversation between Daphna and Danny, fifth graders at the Woolslair Elementary Gifted Center in Pittsburgh. Danny and Daphna are using Collaborative Planning to figure out what details they want to include to persuade NASA (the audience) to select the name they have chosen, the Endeavor, for their new space orbiter.

Daphna, acting as the supporter to Danny, the writer, asks questions that push Danny to think about what details (topic information) he is going to use in his writing and how he is going to show them to his audience (text conventions). By doing Collaborative Planning, these children begin to consider what will be important to include in writing for a contest sponsored by NASA. Danny would like to persuade NASA to select the name Endeavor (the purpose), and Daphna, by posing questions about what Danny has to take into consideration before he can write this piece, helps him to talk through and think through his writing contest plan. Danny tells Daphna some of the topic information he wants to include, then Daphna asks him to consider how he is going to put those bits of information into his contest entry.

Two things are most interesting about this conversation: one, how it came about, and two, what the students are really saying to each other. This conversation happened after Danny and Daphna participated in a larger group planning activity with me and four other students from Mrs. Dolores Weaver's (their teacher's) classroom earlier that morning. We all talked about the purpose of persuading and the specific audience we had to impress with the choice for the orbiter name. Students hashed out why certain names like Challenger II would have negative connotations and would not be persuasive to the NASA audience in light of the original Challenger disaster. I acted as a supporter for this group of writers, and I asked them to consider why the name they wanted, the Endeavor, would be the best choice for the new orbiter.

The students then went to work in pairs to discuss the writers' plans for the contest entry. As I moved among the teams, I noticed that even though the supporters came with prepared questions they wanted to ask the writers about their plans, students like Daphna were able to depart from the scripted questions she had written down with Mrs. Weaver's help the week before. Daphna was able to push Danny to do more specific thinking about how he was going to persuade NASA, maybe with the use of explicit details rather than general information. (Another student supporter and writer pair came up with the idea that a definition of the ship's name would be another point of interest and persuasion.) When Daphna is not completely satisfied with Danny's response, she is able to ask more insistently (the bold-faced lines) for him to elaborate his plan rather than leave the question and just ask the next question from her prepared list.

"So, how are you going to show that? You know, on your final project, what are you going to use for details?"

By doing Collaborative Planning, these children begin to consider what will be important to include in writing for a contest sponsored by NASA.

By learning to do Collaborative Planning first in a larger group with a teacher acting as a good supporter, these children were later able to plan collaboratively with one another about a specific writing task without their teacher and without a set script. The student supporter, beginning with prepared questions and then adding spontaneous remarks that asked for elaboration, was able to encourage the student writer to verbalize the details he wants to include, helping him to see what is most important and most necessary when he goes to write the actual composition.

("What Are These Writers Planning To Do?" Continued from page 1)

Although students did brainstorming, planning, and even drafting before meeting with their supporter, the planning session often revealed the writer's still uncertain and developing sense of purpose.

They found that some collaborators had a gentle but persistent way of asking for more. In the dialogue transcribed on the next page, Mary uses the structure of the Blackboard Planner metaphor (see page 2) to help Tanya draw out her own ideas. For these college students, Collaborative Planning was throwing the spotlight on problems of purpose. But would other writers, in elementary or high school for instance, uncover quite different sorts of problems and success stories in their own thinking and writing process?

CAPA Tells Its Own Story

The Media Center of the Pittsburgh Schools had turned my office and CMU classroom into a mini-soundstage to make our video, and now Russell Kuehner's seniors at CAPA were going to create their own video in reply. I was high on my students and what they had discovered and eager to see what a talented teacher like Russ and his students might do.

"...Collaborative Planning was throwing the spotlight on problems of purpose."

Walking in the door of CAPA in Pittsburgh's East End was an adventure for me—it was also a little intimidating. I had never taught in high school, and our video performance was an amateur affair to be showing to these performing arts students. Vikki, who was wearing black lace gloves that day, could write a strong-minded paper while you were gathering up your pencils; "Rambo" was a serious music student and a reluctant writer who sometimes found it hard to squeeze out a paragraph. What would Collaborative Planning offer these students?

Russell Kuehner's class revels in debate and discussion; you can see it in session they include in their video, in which Vikki, Jeff and Michael thrash out an archetypal planning problem: what do you do when some of the conventions of descriptive writing come in conflict with your purpose? Does Vikki's paper on "What It Means to Go to CAPA" need to review the programs at CAPA to give us a rounded picture, as Jeff thinks, or can she just dive into the point she wants to make about personal motivation? At the planning stage (with no draft to defend), significantly different approaches and problems like these can be entertained as open questions.

"...going to CAPA, with its strong academic program, was serious stuff--it wasn't like a day on the set of *Fame!* "

Russell's students held other surprises that you won't see on their video. During the introduction to Collaborative Planning, "Rambo" had been off in a different world at the back of the room. When I dropped in on his limping planning session with his partner, it appeared that the very idea of making a "plan" to write seemed distant to him. I don't know exactly what turned that planning session around, but I think perhaps it was a sense of purpose that is emphasized in Collaborative Planning. When we asked him what he thought younger students really needed to understand before they came to CAPA—what he thought this paper needed to get across-- he started to talk with a quiet intensity about the discipline of learning the guitar—the necessity you learn at CAPA of mastering styles and music beyond what you like and know. Rambo's paper was longer than usual: the talk elicited by Collaborative Planning appeared to give this reluctant writer a bridge into text.

It was Deirdre, an "A" student in English, who was having a real problem with this paper. As she talked out her plan to her partner, it became clear that she, in fact, had two plans (and two implicit audiences): one idea was to convince outsiders that going to CAPA, with its strong academic program, was serious stuff—it wasn't like a day on the set of *Fame!* Her other, related idea was to encourage beginning students to stick it out. Every time she began to talk about how she was going to carry out the first idea, the second plan would butt in with its other goals, and she would find herself saying, "But my readers won't care about 'this point.'" Talking out her plan made this conflict visible. It left me wondering, how often does this happen—that papers remain undone, underdeveloped, or disorganized because warring plans such as these never get resolved? And how often do developing writers feel this frustration, but never realize that their own perfectly good but unconnected or even conflicting plans and goals are part of the problem?

The students from our CAPA and CMU classes have graduated, and our informal collaboration has grown up into the "Making Thinking Visible" project described in this newsletter. But in their videos, these students still speak for themselves and us about their own first discoveries using Collaborative Planning: "I'm not sure I did anything new. But now I have a name for something I couldn't talk about before."

The idea for this first collaboration was developed with Richard Wallace, Superintendent of Pittsburgh Public Schools and JoAnne Eresh, Director of Writing and Speaking. Matt Dancho at the Media Center and Dennis Childers at CAPA masterminded the video productions, and Jeannette Abi-Nader helped us become scriptwriters.

A COLLABORATIVE PLANNING DIALOGUE

Students Plan A Problem-analysis Paper

(The following dialogue is referred to in the article "What Are These Writers Planning To Do?" on pages 1 and 4.)

Tanya ,who was asked to write about a problem students might face in doing academic writing, is afraid she doesn't have anything important to say and is telling Mary that her approach is more like a response statement than a real paper.

Tanya: Yeah. More like, "This is what I'm thinking, and I think it can be applied to this, but I'm not really sure if that's a valid. . . If that can really be said. Or. . . Because it's sort of just an idea that I have.

Mary: So your purpose is to explore what. . . ?

Tanya: To explore. . .

Mary: Queer word.

Tanya: To explore. . . In the words of Jacques Cousteau. . . To explore new depths, conquer new heights. . . [laughter on the tape]

Mary: All right so we have what your purpose is. You want to . .

Tanya: Not really. . . Not really be definitive. . . Not really have a. . .

Mary: But you do have a point.

Tanya: I have a point, but I can't be conclusive.

Mary: Why?

Tanya: Because I can't really find anything from [the assigned reading, *Word Play*] to apply to [the assigned topic, a problem in "academic discourse"], except maybe for the [problem of] translating, and that's not even like a parallel. It's sort of just . . . Well, there's just one little point in there that I think that I could use to apply. So I'm sort of trying to find something, and I'm really. . . .

Mary: Okay. Let's. . . Why don't you think about the audience. Like, what do your think that Linda Flower in reading this is trying to find out. What is she going to get from it. From you, Tanya, reading. . .

Tanya: From what I've been saying in this paper?

Mary: Yeah.

Tanya: I never considered her trying to get something.

Mary: See. That's the thing, She really does. She really feels that she can learn something. What can you tell her. . . If you were really speaking to her. . . Maybe you should include something from your own experience.

Tanya: I was thinking of that. I was thinking since I don't really have a conclusion, that I could only give really examples. . . . Maybe I was having a problem, in fact, with the translating and learning of the new discourse. So I would have to use that as an example, my own experiences. Maybe to show her that this is not just something that I'm just pulling out of the air. [Pause] And that it's something actually that I feel is prevalent. So maybe if I feel. . . If I've experienced it, then there has to be some truth in it.

Mary: Yes. Hm-m.

Here's what some teachers in Pittsburgh are saying about Collaborative Planning:

"As I walked around the room listening to the conversations, it was apparent that something positive was occurring. Most pairs of students were actively engaged in animated conversations about their topics." --tenth grade social studies teacher

"Because of its emphasis on 'thinking', Collaborative Planning has significant implications, not only for the English classroom, but for writing-across-the-curriculum projects as well." --eleventh grade English teacher

"If you're going to make a process work, I think you're going to need someone as a supporter who can begin to ask a whole variety of questions." -- fifth grade teacher

"It [Collaborative Planning] also made me see that another key to planning is the idea of listening.... I have to teach them how to listen so that they may continue how to plan, and, hopefully, how to write better." --twelfth grade English teacher

"Most students said they would be interested in working with their supporter again; a supporter helps them question their plans and develop new ideas." -- CMU writing teacher

HOW DOES COLLABORATIVE PLANNING COMPARE WITH PEER RESPONSE?

A Discussion with Jane Zachary Gargaro
Linda Norris

Jane Zachary Gargaro, English Department Chairperson at Peabody High School in Pittsburgh, is experienced in teaching peer group response as part of the writing process, but using Collaborative Planning as part of the writing process is new to her. This year she has been piloting Collaborative Planning with her junior English classes at Peabody. We discussed some interesting similarities and differences between Collaborative Planning (CP) and Peer Response Groups (PRG).

We started with a list comparing the two:

COLLABORATIVE PLANNING	PEER RESPONSE GROUPS
* refers to an oral plan	* refers to an existing paper
* emphasis on writer's thinking about plan	* emphasis on draft of text
* emphasis on planning process	* emphasis on revision process
* main speaker is planner/writer	* main speaker(s) is(are) respondents
* supporter asks for elaboration and connections in plan	* respondent(s) critiques, suggests, advises
* focus on considering parts of the plan for the piece of writing	* focus on problems in the piece of writing

Jane and I talked about how both techniques share certain aspects: they are both designed to give help to the writer, enabling and supporting what is to be written. Both processes may generate and create ideas; both are done in social contexts that can provide emotional and psychological support for the individuals involved. And both are unlike exercises or drills. According to Jane, Collaborative Planning and Peer Response Groups address and accomodate some of the same problems and constraints for writers such as audience, purpose, organization, and consolidation. In observing her own students, Jane sees indications that CP focuses on the planner/writer and benefits mostly the planner, although she has also observed that the supporter's own writing may benefit by asking herself the same or similar questions she asked the writer about her own writing.

While Peer Response Groups look essentially at a written text, collaborative planners may focus on either initial planning or replanning a written text. CP encourages writers to talk through their "invisible" plans that will give shape to and lead to a visible text. The emphasis in PRG, then, is on the writer's revision process, thinking about how she may want to change or elaborate the text *she has already written*. The emphasis in CP is on the writer *thinking about what she wants to write* or about *how she wants to replan the writing*.

Jane told me that because CP is verbalizing thought, "change may be initiated because it's not set in stone." Jane contrasted this statement with the fact that some of her writers feel that once a paper has been written that it is "set in stone" and the writer may be much more reluctant to change what he has written and "may just copy it over." CP may allow the writer to consider more alternatives as she is designing her plan for the writing, while, it seems from Jane's classes at least, that a peer response may offer alternatives but the writer may be more reluctant to consider them once the writing has been done.

At the conclusion of our conversation, Jane said that she thought that CP added the dimension of "fluidity" to the writing process, which may help writers get started and unblock any "writer's block." She added that CP should not be used instead of or in place of something else in the composition process, but as a vital part to beginning the writing process. CP adds the new dimension of thinking out the writing plan with someone before any writing takes place.

Here's what some students in Pittsburgh are saying about Collaborative Planning:

"... it really helped our classmates look at writing in a different way." --fifth grade student

"Planning ahead, as we've done, helps me focus -- have a direction on what I do tonight..." --eleventh grade student

"Planning ahead helps me tremendously. It helps me write a better paper. Truthfully, I hate writing papers, but when I am able to plan ahead, I look at it more positively." --twelfth grade student

"I think this [planning] was helpful to me because it aided me in organizing my thoughts on the subject. It made things a bit more clear." --tenth grade student

"[My supporter] gave me many ideas to think about... she helped me broaden my topic." --tenth grade student

THE "MAKING THINKING VISIBLE" PROJECT

"Making Thinking Visible" is a collaborative classroom research project that uses Collaborative Planning as a window on the process of writing and thinking. Our purpose is threefold:

- to help students develop a repertoire of strategies for planning and writing
- to encourage students to reflect on their own problem-solving strategies and become more aware of themselves as thinkers
- to discover ways classroom research conducted by teachers and students can enhance teaching and help make the process of thinking, planning, and writing more visible.

IN FUTURE ISSUES. . .

Collaborating With Computers

A North Side Community of Writers

Student Images of the Blackboard Planner

CMU Students Discuss Their Writing Plans

How Collaborative Planning Works for Students in High School Social Studies

The Collaborative Planning Network in Pittsburgh

Writers' Reactions and Responses to Supporters

This project is located at Carnegie Mellon University in the Center for the Study of Writing and supported by the Howard Heinz Endowment. Planned in collaboration with the Pittsburgh Board of Public Education, the Allegheny Presbyterian Center, and the Western Pennsylvania Writing Project, the "Making Thinking Visible" Project currently involves the following network of educators:

Linda Flower, Project Director, Center for the Study of Writing
Nancy Spivey, Director of Project Assessment, Center for the Study of Writing
Linda Norris, Educational Coordinator, Center for the Study of Writing

The Pittsburgh High School for the Creative and Performing Arts (CAPA) Team
Kasey Cole, CAPA
Russell Kuehner, CAPA
David Wallace, Center for the Study of Writing

The Peabody High School Team
Leonard Donaldson, Peabody
Jane Zachary Gargaro, Peabody
Rebecca Burnett, Center for the Study of Writing

The Woolslair Elementary Gifted Center Team
Dolores Weaver, Woolslair
Mario Zinga, Woolslair
Thomas Hajduk, Center for the Study of Writing

The Allegheny Presbyterian Center Team
Joyce Baskins, Allegheny Presbyterian Center
Wayne Peck, Director, Allegheny Presbyterian Center; Center for the Study of Writing

Advisors and Collaborators: Richard Wallace, Superintendent of Schools, JoAnne Eresh, Director of Writing and Speaking, and Paul LeMahieu, Director of Research, Testing and Evaluation, Pittsburgh Board of Public Education; Joseph Dominic, Pittsburgh Foundation; Shirley Brice Heath and Juliet Langman, Stanford University; Linda Carey, British Correspondent, Center for the Study of Writing

The design for the masthead was created by Cliff Krapfl, a student at CAPA.

The Center for the Study of Writing is a joint endeavor of the University of California at Berkeley and Carnegie Mellon University.

When the "Making Thinking Visible" classroom research teams first met in September, 1988, they created a set of questions and action plans for what they as individuals and as teams wanted to learn. Here are two of the issues we hope to investigate and report on in future issues of ***Planning to Write***:

1. What are some of the constraints teachers face in trying to fit new ideas or a new method into a successful (and already crowded) course plan? How do teachers deal with these constraints?
2. How do writers react and respond to supporter's comments? Do the supporter's comments encourage the exploration of alternative plans?

PLEASE JOIN THE CONVERSATION

We would like to invite you to join in this conversation and exploration. If you would like to keep hearing about Collaborative Planning, send us a note and let us put you on the mailing list for *Planning to Write*. Even better, join us at the Western Pennsylvania Council of Teachers of English meeting March 3 at the Marriott in Green Tree for two sessions about Collaborative Planning: one for high school and college settings, and a second for elementary and community settings. In the spring, we hope to have an introduction to Collaborative Planning, based on what the "Making Thinking Visible" teachers have learned, and a small library of video tapes you can borrow or copy.

In future issues, we will use this space to print notes, comments, discoveries, or questions from other teachers and classroom researchers. In the mean time, we invite you to use this space to jot notes to yourself or any response to us. If you would like to ask questions or share your thoughts, reactions, comments, or suggestions, send a copy of this page to Linda Norris, Educational Coordinator; we will also treat it as a request to add you to our permanent mailing list. If your name and address aren't as you wish them to appear, please make the necessary changes below on the mailing label.

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Planning to Write

Notes on Collaborative Planning

Volume 2, Number 1 *Fall, 1989*

Adapting Collaborative Planning To Classroom Goals

Linda Norris

From the inception of the Making Thinking Visible Project in September, 1988, the members have had questions and concerns about Collaborative Planning. We have been tracking these questions and concerns as we use Collaborative Planning so that we can learn from our observations and reflections. An initial concern for the project teachers in the pilot year was how they would adapt Collaborative Planning to their classroom goals and objectives. The following examples show how two Pittsburgh high school teachers adapted Collaborative Planning to the goals for their classes.

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Writers Planning: Four Snapshots From Research

Linda Flower

According to Coleridge, *Kubla Khan* was written in a "profound sleep" in which all the images images rose up before him as things, with a parallel production of correspondent expressions, without any sensation of consciousness of effort.

Unfortunately, most texts spring not from inspiration but from planning and revision—from the thinking writers do at the keyboard, in the shower, or on the way to work or school. The following snapshots from research reveal different strategies writers use and some insights that helped shape the features of Collaborative Planning.

Snapshot 1: Learning to Do "Conceptual Planning"

What changes occur as young writers develop? Here are the notes and text from a ten-year-old writer asked to plan then write an essay entitled "Should students be able to chose the subjects they study in school?"

Notes

I don't like language and art is a bore
I don't like novel study
And I think 4s and 3s should be split up
I think we should do math
I don't think we should do diary
I think we should do French

Text

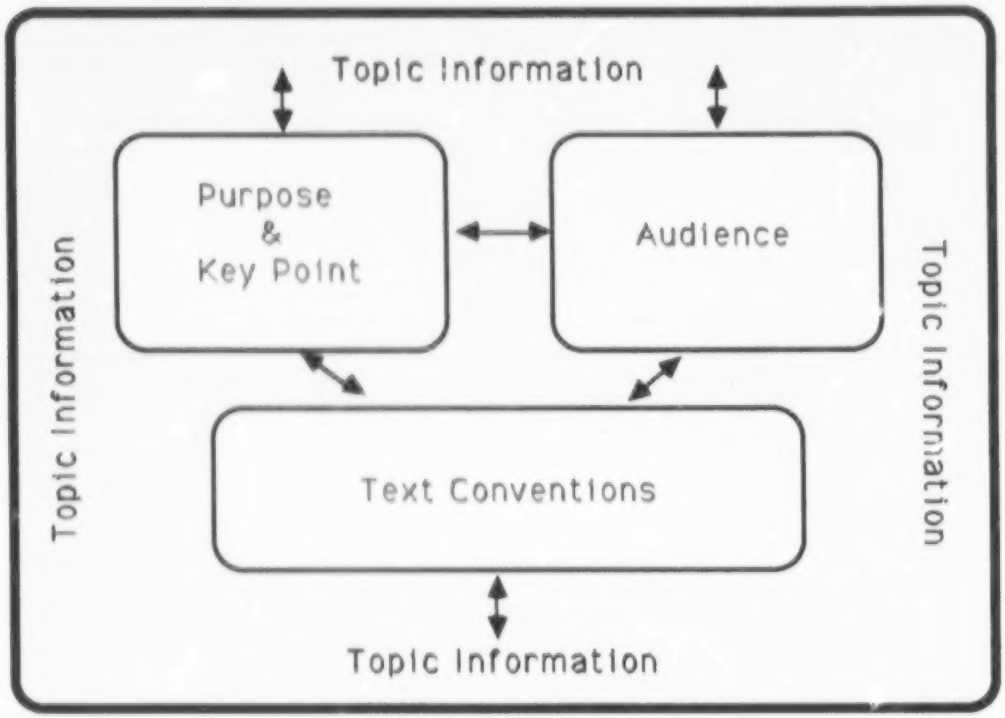
I think children should be able to choose what subjects they want in school. I don't think we should have to do language, and art is a bore a lot. I don't think we should do novel study every week. I really think 4s and 3s should be split up for gym. I think we should do a lot of math. I don't think we should do diary. I think we should do French.

The notes emerge as complete sentences, repeated with little change in wording or order in the final text. Bereiter and Scardamalia found that these young writers do not distinguish between planning (e.g., abstract thinking about alternatives) and drafting text. Using a knowledge-telling strategy to compose, the students also found it hard to believe that anyone would think of an idea and then not use it.

By age fourteen, however, students make notes that contain gists such as "what rights they have" that could be expanded into text and notes on intentions such as "give my opinion" that contain no content. They start to *transform* their planning notes in various ways by rearranging, expanding, and condensing. Bereiter and Scardamalia described these changes as a growth in *conceptual planning*—in the ability to differentiate plans from text and to use abstract

Continued on page 4

THE PLANNER'S BLACKBOARD



Blackboard Has New Look

Readers of the newsletter will notice a change in our visualization of the Blackboard Planner metaphor, based on our experience teaching. This version helps us emphasize how students can consolidate their plans by creating ideas that link the blackboards. Tom Hajduk's article (on p. 6) describes two other visualizations, one created by students, another designed for Planner's Options©. Although all three express the principle behind the metaphor, these variations reflect ways writers can adapt the insights from research to their own needs.

What is Collaborative Planning?

Collaborative Planning is a way to help writers to use planning, at various stages in the writing process, to explore and develop their own plans for writing. Collaborative Planning is a loosely structured planning process in which a writer explains and elaborates a plan to a supporter. The supporter listens, asks questions, and encourages the writer to develop his or her plan. The writer (planner) and supporter may then switch roles, and the second writer has an opportunity to talk out a plan for his or her own paper. Collaborative Planning is a process that uses the metaphor of a planner's blackboard to help students visualize the areas of topic, audience, purpose, and text conventions as they plan. For a more thorough description of Collaborative Planning and the planning blackboard, see the first issue of *Planning to Write*, February, 1989, or *The Making Thinking Visible Project Book: Year 1, 1989-90.*

"Adapting Collaborative Planning" continued from page 1

Jane Zachary Gargaro wanted her eleventh-grade English students at Peabody High School to see how writers use a variety of text conventions in narrative essays and then write their own personal narratives that would include literary conventions such as symbolism, foreshadowing, and point of view. She questioned whether Collaborative Planning would actually help, given the specific goals of her class and curriculum. In modeling how to do Collaborative Planning, she asked her class to pay particular attention to the literary conventions they were going to use in their stories, and in addition to her usual method of asking students to look at how writers incorporate literary conventions into their writing, Jane used Collaborative Planning to help students focus on these conventions in their own writing.

Videotapes of her students' planning show that they used their collaborative sessions to talk about what point of view the writer might take, what various objects or colors might symbolize, or what a character's action might foreshadow. Jane's adaptation of Collaborative Planning let her students talk about literary techniques to begin to do what professional writers do—decide what conventions make their writing work. Moreover, these planning sessions gave Jane a way to confirm that her students knew what the literary terms meant and to see how they would use them.

. . . in addition to her usual method of asking students to look at how writers incorporate literary conventions into their writing, Jane used Collaborative Planning to help students focus on these conventions in their own writing.

In contrast, Len Donaldson, a tenth-grade social studies teacher at Peabody High School, wanted to use Collaborative Planning to sharpen his students' critical-thinking and problem-solving abilities. Because Len's emphasis for doing Collaborative Planning differed from Jane's, he used planning to help students consider their key points. Len's article, which begins in the next column on this page, further describes how Collaborative Planning helped his students consider their key points or purposes for writing a research paper about World War II. Most students had concentrated on recording the facts and sticking to the topic information, with little concern for a real focus for their research. In response, Len hoped that planning collaboratively would encourage students to help each other to develop what he called an "attack strategy" that would emphasize their purposes for writing.

Len observed that during Collaborative Planning his student supporters not only questioned the writers about the points they were trying to make about what they had read, but they also asked for elaboration of details about the subject. The supporters also helped the planners to have a clearer sense of how to organize their ideas. Students commented that they were beginning to see the need to make key points and supporting arguments for the information they were gathering. Len observed that his students were beginning to think more critically about what a research paper should include; they began to understand the assignment as more than just topic information about World War II.

Clearly, Len and Jane adapted Collaborative Planning to meet different academic goals for their students, and they observed real differences in what their students were learning. They came with specific objectives and specific writing tasks and needed evidence that Collaborative Planning would accomplish something specific in their teaching of writing. Their adaptations encouraged students to learn how to think about World War II as more than just an enumeration of facts in one context, and to begin to capture by symbol and point of view a vivid personal memory from the past in another.

A Learning Partnership: The Social Studies And Collaborative Planning

Len Donaldson

Peabody High School
Pittsburgh, PA

"I find this system very helpful because it keeps you working, and always thinking, and developing and formulating your ideas. . ." — John R., student, Peabody High School

Social studies teachers at the secondary level assist students in the mastery of the critical thinking process. Our courses encourage students to analyze documents, define frames of reference, distinguish cause-and-effect relationships, and develop hypotheses concerning the interrelationships of varying aspects in human experience. In essence, students should emerge with a keen awareness that their ability to analyze, organize, and evaluate information enables them to function more effectively as a member of society.

An integral component of such a thinking-based curriculum is the development of the skills essential for communicating critical thought. When I first heard about the Making Thinking Visible Project, the title itself intrigued me. A device that can enhance students' awareness of their own thought processes and that can enable them to communicate more effectively would be a welcome addition to my classroom. The idea of "making thinking visible" via Collaborative Planning is filled with possibilities.

In the 1988-89 school year, I employed the techniques of Collaborative Planning with my tenth-grade CAS (Gifted) World Cultures students. In particular, I wondered if Collaborative Planning could enhance the process of writing research papers. In the past, students had difficulty in developing a focus, or key point, to guide their research. As a result, their

Continued on page 6

"Writer's Planning" continued from page 1

ideas and alternatives for thinking about writing.

This research revealed a key feature of growth in writing. Could instruction, we asked, help writers carry out this difficult task of more abstract, conceptual planning?

Snapshot 2: Different Planning Strategies

Research on both children and adults began to suggest that writers depend on three major planning strategies—each with advantages and limitations. The *knowledge-driven planning* we saw demonstrated by young children relies on topic knowledge to generate and organize ideas. A familiar strategy for turning out committee reports and school themes, it can also lead to writer-based prose that is not adapted to readers or to assignments that require the transformation of knowlege.

. . . writers must "read" the situation to set their own goals, consider alternatives and develop a network of subgoals and plans. . .

In *schema- (or convention-) driven planning*, one's goals and organizing plan are provided not by the topic but by a discourse convention or format (e.g., a five-paragraph theme or a movie review). Once again, the lion's share of planning is done for the writer. However, when one wants to use that committee report to argue or a movie review to explore an idea—that is, to write with a personal purpose—then topic knowledge and conventions often aren't enough.

In *constructive planning*, writers build an original plan that puts knowledge **and** conventions **to use**. Here writers must "read" the situation to set their own goals, consider alternatives and develop a network of subgoals and plans, while they generate, organize, and evaluate ideas and text in light of the plan they are constructing. Constructive planning lets writers adapt to a rhetorical situation and transform their knowledge. It is also more difficult to do.

Planning research suggests that many people (especially students) learn to rely on knowledge-driven planning as a their default strategy—unless they are motivated to think in more rhetorical ways. Collaborative Planning began as a response to this problem, as an attempt to engage students in constructing and reflecting on their own writing plans.

Snapshot 3: Expert Writers Using Constructive Planning

How do experienced writers *construct* a plan? The transcript (on p. 5) of a writer thinking aloud shows some expert strategies typical of both adults and good student writers. These writers *elaborate a network* of major goals as well as "how-to-do it" subgoals and plans. They also review those goals during writing, not only to monitor progress and but to *review* and *consolidate* (and revise) their plan. When they hit conflicts, as all writers do, they resolve conflicts by thinking about the plan nearly 40% of the time, compared to the 4% by novice writers who dealt with problems at the level of text.

These experts spend their time thinking not only about content, but about purpose, organization, and audience. Novices sometimes give almost no thought to the reader or their purpose. On the "My Job" assignment, the papers of the "extensive" planners received a significantly higher quality rating than those of "minimal" planners.

It was from this research that the Planner's Blackboard took shape as a metaphor to foreground how constructive planners give themselves goals, plans, and ideas in each area. By visualizing a writer's ideas as jotted on blackboards devoted to purpose, audience, text, and their interconnections, we hoped to make these familiar abstractions more concrete, to help students see their own plan as a conceptual entity distinct from text. The Blackboard also offered a way to prompt the planning process itself by asking writers to extend and elaborate their ideas and intuitions of purpose into a key point, goals and subgoals, to imagine a reader and that reader's response, to consider their textual options, and to review, revise and consolidate their plan.

Snapshot 4: Planning with a Partner

Why is it students do little constructive planning? A case of *can't* or *don't*? We developed a friendly if fictitious computer that would write a paper if you did the planning. In this study the computer prompted students with hard questions like, "Thank you, that was a good plan, but I was always told to consider alternatives. Can you think of another way?" and "How will you deal with the readers who disagree with you?" With prompting, freshmen were doing extended constructive planning. Those who had *also* had instruction in planning did as well as master's students on some measures. But the big surprise was students who emerged from this demanding hour-and-a-half planning experiment saying, "This would have helped me on my paper for psychology last week," and "Can my roommate be a subject in the study?"

. . . we wanted a forum for collaboration that would give authority to the writer, helping the planner develop his or her own ideas.

If even this computer fiction could be such an effective prompt, what more could students do with a live respondent encouraging and prompting their thinking? A listener, whose attention is not consumed by planning, could better use the Blackboard to prompt and reflect the shape, strengths, and problems of an emerging plan. What if a more sophisticated computer program made

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"Writer's Planning" continued from page 4

the duo a trio? (See Tom Hajduk's article on p. 6.)

Unlike peer response, that focuses on a text and a reader's response, we wanted a forum for collaboration that would give authority to the writer, helping the planner develop his or her own ideas. We saw that the research techniques of listening to thinking, which were so revealing to us, might give writers a new window on their own thinking. Collaborative Planning combined with reflection based on observations of one's own process became a way to help make thinking more visible, to help more students see themselves as writers who think.

We see this research as a source of new possibilities for education. But translating insights from research into insightful teaching is a difficult professional task all in itself. And even an approach that works for my students may not work for yours. As we have argued in these pages before, Collaborative Planning, like the continuing transformations of the Blackboard metaphor, is a current "best attempt" to translate insights into teaching. Because this idea is in the hands of the energetic and diverse group of teachers who form the Project this year, stay tuned for further developments. ✍

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A Writer Using a Constructive Planning Strategy

This writer is thinking aloud as he writes a paper on "My Job" for *Seventeen* magazine. His contructive planning strategy leads him to set his own goals for the "show-me" readers he imagines and to elaborate his intentions with more specific goals and plans for the text. Later he will recall these goals and monitor his progress on goals 48, 49, 50. As you might predict, goal 52 sounds like a good idea, but turning it into prose leads later to another episode of alternative (and conflicting) "how-to" planning.

Clause #	Comment	Analysis
45	All right, I'm an English teacher	**Topic**
47	I know they are not going to be disposed to hear what I'm saying	**Audience** (draws an inference)
48	Partly for that reason and partly to put them in the right—the kind of frame of mind I want	**Purpose /Audience** (prepares reader)
49	I want to open with an implied question or a direct one	**Text Conventions** (develops a skeleton structure for the text)
50	and then put them in the middle of some situation	**Text Conventions/Audience**
51	and then expand from there more generally to talk about my job more generally	**Text Conventions/Purpose**
52	and try to tie it in with their interest	**Purpose/Audience** (involves audience)
53	So one question is where to begin	**Text Conventions** (plans introduction)
54	Start in the middle of—probably the first day of class	
55	They'd be interested	**Audience** (draws an inference; links to his goals)
56	They'd probably clue into that easily	
57	because they would identify with the first days of school	
58	and my first days are raucous affairs	
59	It would immediately shake 'em up	**Purpose/Audience** (develops specific audience goals for the introduction)
60	and get them to think in a different context ✍	

"A Learning Partnership" continued from page 3

papers frequently floundered in a sea of confusion as they tried to discuss what was, more often than not, a nebulous concept at best. Students' lack of a key point affected the organization and flow of both their research and their writing.

Utilizing Collaborative Planning for a series of research-based assignments revealed that the process (a) resulted in more focused, thoughtful, organized, and well-developed research papers and (b) made thinking visible to both the teacher and the students involved. One of the most striking by-products of these Collaborative Planning sessions was the insight gained by students into their personal thought processes and organizational skills. One student commented, "I think this was helpful to me because it aided me in organizing my thoughts on the subject. It made things a bit more clear. It also helped me to figure out whether or not I needed to do any more research. If so, how much? How little?"

. . . the process of Collaborative Planning resulted in more than simply an improvement in their ability to organize thoughts . . .

Other student comments reveal that the process of Collaborative Planning resulted in more than simply an improvement in their ability to organize thoughts and focus on a key point. One student revealed, "When I was the supporter, it helped clarify ideas in my own mind." Another wrote, "By seeing that Phoebe still had to make some decisions about her project, I figured out that so do I." In essence, the process of collaboration provoked students into an awareness of themselves as critical thinkers and planners. Forcing the individual writers into situations where they must challenge their own assumptions encouraged the introspection necessary for self-improvement. Since this self-discovery occurred when students acted as supporters as well as when they assumed the role of planners, I could see in my classes that Collaborative Planning also resulted in collaborative learning.

As a teacher, I observed another important benefit to using Collaborative Planning in the classroom. Daily classroom discussions about course content were enriched by a more open and accepting attitude of divergent ideas. In addition, students appeared to be more adept at recognizing the key point and supporting arguments contained in the documents we analyzed in class.

Daily classroom discussions about course content were enriched by a more open and accepting attitude of divergent ideas. In addition, students appeared to be more adept at recognizing the key point and supporting arguments contained in the documents we analyzed in class.

Collaborative Planning reinforces critical thinking. The process encourages an open-minded attitude because collaborative dialogue is not oppositional. Supporter's questions and comments are used to enhance rather than destroy the writer's plans and ideas. It demands the application of important communication skills—articulation on the part of the presenter and critical listening on the part of the supporter. Participation in the process compels both writer and supporter to utilize inquiry and reasoning to solve problems and arrive at solutions.

Students Provide the Prompt for Upcoming Computer Program

Thomas Hajduk

The idea for a computer program grew out of the work on Collaborative Planning at the Woolslair Elementary Gifted Center last year. After seeing a demonstration of Collaborative Planning and the Planners' Blackboard, fifth grade students at Woolslair decided that creating a writer's map would help them better understand these concepts. Using their map, writers pass by the Paper Prairie, the Writer's Lake, the Park of the Press, the Home of Key Point, the Ink Fountain, and the Silver Text Convention Screen as they travel along a winding road planning their papers. Out of this model, designed by eleven-year-old planners, we began to imagine a computer model of Collaborative Planning that encourages students to think, collaborate, and make decisions as they travel through what often seems like a writer's maze of different planning areas.

During our pilot year, we discovered that one of the benefits of using Collaborative Planning in the classroom is the ease with which it can be adapted and modified by teachers (and students) to meet the needs of different students, particular course requirements, various genres, and numerous teaching styles. Keeping that flexibility in mind, we are currently developing a software program for Apple Macintosh© computers that allows teachers and students a number of options when they use it for Collaborative Planning.

The program, called Planners' Options©, is designed to be used by two students, a writer and a supporter, sitting together at one computer—which allows face-to-face collaboration while adding the ability to create a permanent written log of their Collaborative Planning session. The students using the program can

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"Students Provide Prompt" continued from page 6

simply open the Writer's Notepad to record ideas generated. Or, perhaps the students may decide to use the Writer's Notepad to record some text that was generated in discussion.

Other student planners may choose to open the Planners' Assistant, which continually presents them with a number of options, including the Writer's Maze (see Figure 1) that asks students to make decisions about where to begin the planning process and how to continue it. Since the program runs in Hypercard©, which allows any number of screens to be linked to one another in a non-linear manner, it helps promote the metaphor of a planning and writing maze—a maze that is recursive and has no "correct" starting or ending point.

The program uses people to make it smart and to facilitate the Collaborative Planning sessions. The Planners' Assistant in the program uses three different kinds of prompts or questions. The general planning prompts that are pre-programmed into the software are intended to elicit responses from the planners and, at the same time, model the kinds of prompts that a supporter might ask of a writer (see Figure 2). However, since no program can anticipate all the different types of writing assignments given to students, teachers can add assignment-specific prompts that both the writer and supporter can collaborate on and respond to. But most important (and most specific) is the third type, which allows the supporter to add questions or prompts as the two students move through the different planning areas.

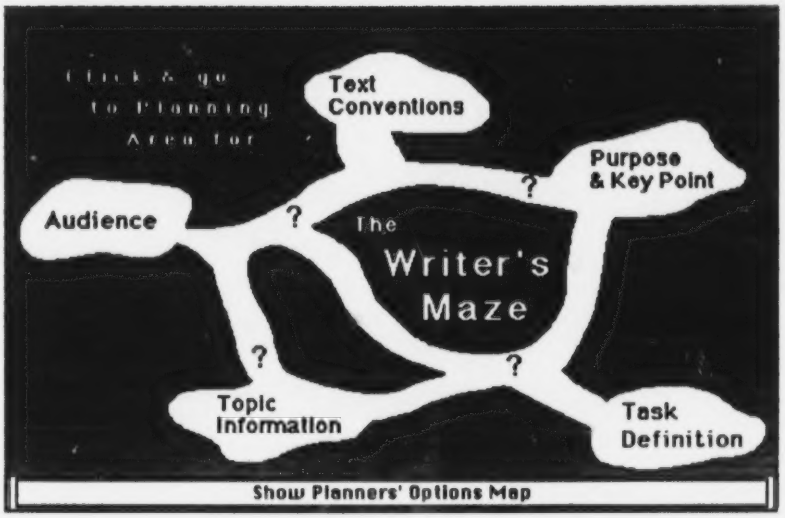

Figure 1: The Writer's Maze

When navigating Planners' Options, students click the mouse on a "button" to move instantly to another planning screen, to enter a supporter's question, to print out prompts and responses generated, or to perform other functions. And students can also save the information they enter in a file and use the file with most word processing programs to continue working on their paper.

Although flexibility is built into this program, it embraces the fundamental principles inherent in all models of Collaborative Planning:

- *it allows the writer to maintain the authority as the planner and thinker while helping the writer talk, think, elaborate and explore options and ideas;*
- *it gives the writer an opportunity to build a richer network of goals, plans, ideas and possibilities that are connected to one another across planning areas identified in the Planners' Blackboard;*
- *and it allows the supporter (along with the teacher and the program) to foster a social context that encourages the writer to shape her own purpose and helps the writer build a more reflective plan for turning those goals into text.*

Planners' Options is currently being field tested in a limited number of Pittsburgh area high schools and universities. Demonstration copies may be available for distribution as early as Fall of 1990.

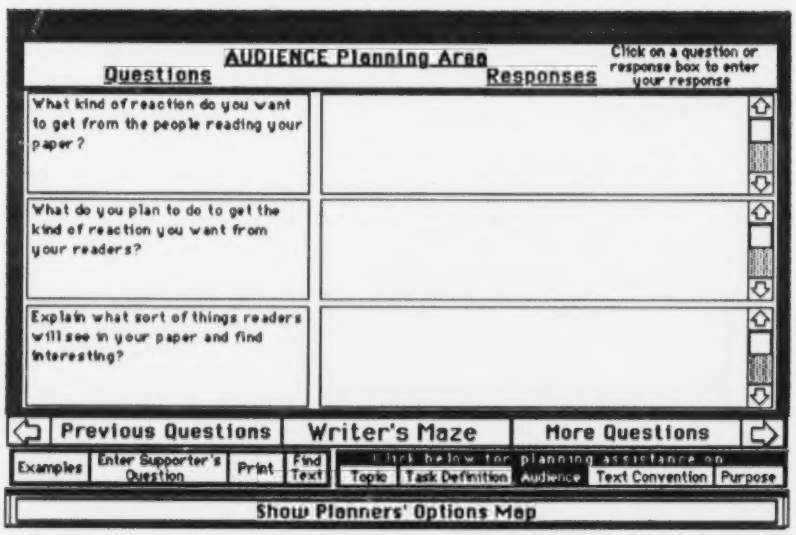
AUDIENCE Planning Area
Questions
Responses
Click on a question or response box to enter your response
What kind of reaction do you want to get from the people reading your paper?
What do you plan to do to get the kind of reaction you want from your readers?
Explain what sort of things readers will see in your paper and find interesting?
Previous Questions
Writer's Maze
More Questions
Examples
Enter Supporter's Question
Print
Find Text
Click below for planning assistance on
Topic
Task Definition
Audience
Text Convention
Purpose
Show Planners' Options Map

Figure 2: The Audience Planning Area

Translating Teacher Talk: Students Make Sense of Text Conventions

David Wallace

Student writers at all levels are constantly faced with new writing tasks, which require them to use new genres. One of the things that continually surprises me is how adept student writers can be in helping each other manage the text conventions in these new genres.

In reviewing audio and video tapes of Collaborative Planning sessions, I've seen students work very hard at mapping out options for organizing content, ironing out key points, refining their sense of audience, and keeping each other on the assigned task. I expected to see much of this. However, I was pleased to see instances where supporters also skillfully translated teachers' instruction about new text conventions into terms that helped writers see new options for organizing their texts.

To illustrate, I present two brief excerpts from Collaborative Planning sessions. In the first, a twelfth-grade honors student helps his partner see the possibilities and limitations of using a first- or third-person narrator in a family narrative. The second excerpt recounts how a student in a tenth-grade English class helped her partner follow their teacher's advice to move from general to specific information in their extended definition papers.

In the first excerpt, the writer (W) sketches his plans for the structure of his narrative, choosing from the options that his teacher had presented earlier. The supporter (S) suggests an alternative.

W: . . . and, uh, I want to write it in the first person . . . I really do . . . but I'm not sure if it'll work, I'm not sure if that's the best way to write this essay, whether it should be in the first person or in third person . . . I'm not sure . . . if I want to include dialogue. There were some heated discussions between me and my parents . . . I do, I do want to include dialogue; I'm not sure about anything else, in general.

S: Um, well, the first person . . . is good, but if you use the third person . . . then you'd be able to convey like what the thoughts, what you felt, what you did as well as some other things which if you had biased yourself with only one person's view, you wouldn't be able to convey, like you, you could be a little less subjective.

W: That's true, but to this day, I still think my parents are crazy for not telling me [about a serious illness in the family], and I hate, I don't care, I don't care about what they think. Well, that's the way it was *then*. I really didn't care about their reason for not telling me. It was just wrong; I think it was wrong for them not telling me. I don't see any reason why I should justify their reasoning in this essay. Of course I'm going to say, write in this essay about what they told me and why they, what their reasons were for not telling me until that day . . . .

S: Yeah, I see your point . . . are you going to try to stress that contrast?

W: I want to, but I'm not sure how without giving to incidents.

Notice that the writer acts as the authority for what he wants to do with the assignment. His supporter provides some feedback and suggestions for what the writer might want to do with a first- or third-person narrator. The writer remains in control and, in this case, the supporter's comments lead the writer to

Continued on page 11

Unexpected Discoveries

Jean Aston, a Making Thinking Visible project member at Community College of Allegheny County, introduced Collaborative Planning to her class in developmental writing by modeling the process. She assumed the role of supporter, and one of her students was the planner. The student was working on a draft of a paper that responded to an issue raised by the essays the class was reading for the course. The following excerpt is from Jean's discovery paper about using Collaborative Planning for the first time with a class:

Whose Paper Is It?

Jean Aston

Working from a draft, the student planner raised three concerns:

1. Given that everyone had read the same assignments before writing, how much could she presume about her peers' knowledge and how much detail should she include?

2. Should she refer in her beginning paragraph to two major ideas she was going to develop in the last third of her paper?

3. Had she adequately linked these two ideas to the analysis in the rest of the paper?

As we discussed her concerns and I acted as supporter, she suddenly noted that she had worried when she started the paper about what I in my teacher role wanted, that what she was writing was not what I would want. When I asked her what she imagined I wanted, she laughed and said that she was giving up trying to guess and was going to write her own ideas. She observed that my acting in the role of

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Neighborhood Literacy at Allegheny Presbyterian Center

Wayne Peck
Executive Director, APC

Alice is fourteen and very self-conscious. She likes school "well, sort of . . ." and when asked what she expects to be doing after high school she says she "doesn't know." She doesn't fit in well with the other kids in her classes at school. Her major problem, she admits, is that she is shy. As a "white girl," she finds it difficult to make friends in the large urban high school whose population is predominantly black. She keeps to herself.

Alice loves to write. Her shyness disappears when she talks about writing and how her father, "a dancer who never made it," one day came home with a "beat-up" Apple IIe computer for her to use. Alice is proud that she has a computer; "it's the only one in the whole neighborhood as far as I can tell." She keeps the computer in her bedroom, where she writes short stories that she shares with her parents and a teacher in school.

When a circular announcing job opportunities for high school writers in her neighborhood was distributed in her English class, Alice responded. She was hired as one of a group of at-risk teenagers who were chosen to work as writers in the WRITE Program at Allegheny Presbyterian Center on the north side of Pittsburgh. The writers were commissioned to plan and to produce a brochure that described the community from the perspective of a teenager living within it.

Over a period of four months, Alice and her group learned to use the Blackboard Planner in a community setting. When the brochure was completed, the writers were pleased with the comments their writing elicited in the neighborhood. And, as interviews conducted with members of the group suggest, the teenagers learned to use Collaborative Planning in ways that went beyond initial expectations. Not only did perceptions of the process of writing change as the members of the group used the Blackboard Planner, but also the writers' perceptions of each other, in some cases, changed as well. Alice's experience is a good case in point.

The composition of the group mirrored the racial diversity of the neighborhood, and talk in the group during planning frequently turned to discussions of the rifts between black and white teenagers. Alice, as the youngest participant in the group, rarely spoke and chose instead to take the role of secretary or note taker. As the group's self-appointed secretary, she occasionally read aloud to the group the notes she had taken as she advised members of the group to focus on particular parts of the planning process: "Focus on audience!" or "Focus on text conventions!"

At first, Alice's behavior brought peals of laughter from the older members of the group who regarded her as "a little bent at first" and "acting like a little teacher." They teased her in a good-natured way about "being so still and serious" yet, grudgingly they accepted her advice. They focused on the task at hand.

One day a change occurred in the way Alice related to the group. An incident happened in school that the group discussed later in the afternoon at the community center.

Tyrone, a young black member of the WRITE Program tells it. "I was walkin' down the hall at school with my buddies, . . . I saw her and I waved and said, hi, and she left me hangin' there in front of my friends . . . didn't even say anything . . . caused me to lose face. [So] I followed her down the hall, grabbed her and whirled her around and told her how to act in front of my friends. I expected her to say 'hi'."

After this event in school, Alice's role as a writer in the group changed. She no longer played the role of secretary as frequently. Taking her cues from

Continued in next column

"Neighborhood Literacy" continued from previous column

Tyrone, she "loosened up" as gradually she began to take risks and to express and to argue for her ideas that she wanted represented in the final brochure. In her final interview, she said she liked Collaborative Planning because it made it easier "to share ideas and to hear what people think about them."

The WRITE Program at Allegheny Presbyterian Center provides an opportunity to see how teenage writers use thinking strategies such as the Blackboard Planner in a community setting. The writers used Collaborative Planning in unexpected ways as they explored the social context in which they were writing. The blackboards and the planning sessions provided the writers with a process by which they engaged in conversations that changed the way they viewed each other in the neighborhood and in school. ✍

"Unexpected Discoveries" continued from page 8

supporter dispelled the notion that she was going to write my paper.

At the end of the session, two other students underscored how important it was to hear me as supporter work with the other student's concerns and ideas without imposing my own.

Since many students believe teachers have an ideal text in mind (and some teachers unfortunately function as if they do), Collaborative Planning offers a way to challenge that belief when the teacher assumes the supporter role.

In the Making Thinking Visible Project, we are keeping track of unexpected, as well as more predictable, effects of teachers' and students' experiences with Collaborative Planning. Unexpected Discoveries will be a regular feature in our newsletter. ✍

The Making Thinking Visible Project

Making Thinking Visible is a collaborative classroom research project that uses Collaborative Planning as a window on the process of writing and thinking. Our purpose is threefold:

- **to help students develop a repertoire of strategies for planning and writing**
- **to encourage students to reflect on their own problem-solving strategies and become more aware of themselves as thinkers**
- **to discover ways classroom research conducted by teachers and students can enhance teaching and help make the process of thinking, planning, and writing more visible.**

Please Join the Conversation

If you would like to ask questions or share your thoughts, reactions, comments, or suggestions, write or call Linda Norris, Educational Coordinator, at the *Planning to Write* return address and phone below:

Planning to Write
Center for the Study of Writing
Carnegie Mellon University
Pittsburgh, PA 15213-3890
(412) 268-6444 or
(412) 268-6286

This project is located at Carnegie Mellon University in the Center for the Study of Writing and is supported by the Howard Heinz Endowment. Planned in collaboration with the Pittsburgh Board of Public Education and the Allegheny Presbyterian Center, the Making Thinking Visible Project currently involves the following network of educators:

Center for The Study of Writing	Linda Flower, Project Director Nancy Spivey, Director of Project Assessment Linda Norris, Educational Coordinator Rebecca Burnett Thomas Hajduk Wayne Peck David Wallace
Allderdice High School	Andrea Martine
Allegheny Presbyterian Center	Wayne Peck, Executive Director Joyce Baskins Joan Ewart
Community College of Allegheny County	Jean Aston Pamela Turley
Fox Chapel High School	Michael Benedict
Kittanning Junior High School	Penny Pence
Peabody High School	Leonard Donaldson Jane Zachary Gargaro Karen Gist
Robert Morris College	James Vincent
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The Center for the Study of Writing is a joint endeavor of the University of California at Berkeley and Carnegie Mellon University.

"Translating Teacher Talk" continued from page 8

define the reasons why he wants to use a first-person narrator and eventually to a new idea for organizing the paper.

In the second excerpt, the pace of conversation is much different. Here, the collaborators, who are good friends, speak in much shorter turns and frequently interrupt each other. However, the two sessions are similar in that in both cases the supporters help the writer apply their teachers' general instructions to a specific issue. In this case, the supporter presses the writer to flesh out her definition of a supernova (an exploding star) by moving from a general discussion to specific and personal effects.

S: You're speaking in general. I'm talking about you . . . . How would you feel? . . . You personally. This is not about the world. This is talking about you.

W: Well, maybe I should like go do [points to a section of her notes] and then go on [points to another section of her notes]

S: [interrupts] Yeah, cause you already said the general stuff and then go on now and save your life and your bed and your cat.

W: Well, I don't know that I can really put both.

S: Yeah, you can go from general to specific. Remember on the board; you can go from a general writing to a specific.

W: Let me see, okay, life as . . . Maybe I can just make the general one like smaller. Then get bigger on the specifics.

S: Yeah, on that with the stuff you already have, you still can go from general to specific because you already got like a life can be terminated and like the sun. That's a lot, that's not—

W: [interrupts] Okay, I can say all that stuff about, about no food and it being cold and everything.

In this excerpt, the tone is friendly, but more confrontational than the previous excerpt. Many of the statements are elliptical, depending largely on knowledge that the collaborators share. Also, the two collaborators turn the writer's new goal of making "the general one like smaller" and getting "bigger on the specifics" into specific plans for reorganizing the content of the paper.

The collaborations captured in these two excerpts differ in two interesting ways. In terms of dynamics, the pace of the first session is much slower, and the writer remains firmly in control. The second session is dotted with interruptions, and the supporter initiates and controls this part of the planning session.

The excerpts also differ in the terms that are used to discuss the text convention issues. The collaborators in the first excerpt rely on the terms introduced by the teacher. In the second excerpt, the students show less control of the teacher's terminology but are adept at finding their own language for talking teacher's concerns in terms of specific issues for the writer's paper.

These two excerpts illustrate students' ability to translate teachers' talk about text conventions into terms that are meaningful for a given writer's text plans. The differences between the two excerpts suggest that this translation is dynamic; it may depend more on students' willingness to work together to solve a problem than it does on a particular pattern of interaction or slavish use of a set of terms for text conventions.

In Future Issues. . .

Writers' Reactions and Responses to Supporters

Methods for Inquiry in Collaborative Planning

Kids Who Have Kids: An Interview Project at a Neighborhood Literacy Center

Collaboration and Creative Writing

Strengthening the Supporter's Role in Planning Sessions

Measuring Attitude Change: How Students See Themselves as Writers

Collaborative Planning: Talking Across the Generation Gap

More Unexpected Discoveries

Thoughts on Collaborative Planning:

"Collaborative Planning helped build their confidence as writers and prompted an awareness that there is a wider perspective than just their own." —Joyce Baskins, Community Center Coordinator

"When I began to use the Planner's Blackboard as a tool, then I was able to use Collaborative Planning as a tool. I must plan if my supporter is to offer meaningful feedback." —Sherry, eleventh grade student

"By tracking their own process and evaluating it, students gained insight into their own process, or lack of process, and noted particular problems in their writing." —Jane Zachary Gargaro, English teacher, Peabody High School

"Collaborative Planning helped me produce a better first draft." —Gene, eleventh grade student

Videotape library

Currently we have a small selection of videotapes on Collaborative Planning that you may be interested in borrowing or copying for classroom use:

Making Thinking Visible: Introducing and Demonstrating Collaborative Planning, Fall, 1989. Answers six basic questions about what Collaborative Planning is and how it can be taught, with planning session examples from fifth-grade through college. Approx. 20 mins.

Reflections on Collaborative Planning, CMU, 1988. Introduces the Blackboard Planner and includes excerpts of how CMU students plan a paper on time management. Approx. 20 mins.

Collaborative Planning at CAPA High School, 1988. The Pittsburgh Public Schools and CMU teamed to make a tape of classroom colllaborations and reflections on the planning process at the Pittsburgh High School for the Creative and Performing Arts. Approx 20 mins.

We also are building a small library of videotapes. Made by the members of the project, these are unedited tapes of teachers introducing Collaborative Planning and students' discussions in particular classroom contexts. These videotapes might be useful for initiating discussion:

Collaborative Planning Sessions on the Narrative Essay, Peabody H. S., 1989. Demonstration of teaching Collaborative Planning on a particular writing assignment with examples of student planning. Approx. 40 mins.

The Allegheny Presbyterian Center at CMU: Planning to Write a Brochure, 1989. A group of Pittsburgh public high school students plan a brochure about their community with their peers and teachers as supporters. Approx. 90 mins.

Scripting A Play About Collaborative Planning, Woolslair Elementary Gifted Center, 1989. Members of a fifth-grade class performs their version of the planning blackboards (as a parody of ghosts from Dickens' *A Christmas Carol*) to help other students in their class to understand Collaborative Planning. Approx. 20 mins.

A Videoletter: Response to CMU papers by Peabody Eleventh-grade Students, 1989. A high school class discusses their reactions to papers written by a CMU class. Approx. 35 mins.

The Making Thinking Visible Project Book: Year 1, 1989-90

A project book that explains Collaborative Planning and provides illustrations of the planning blackboard and examples of planning sessions and teacher discoveries about Collaborative Planning is available (at our cost of $6.00).

Please contact us at the return address or phone below if you are interested in either the videotapes or the Project Book.

Planning to Write
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Planning to Write
Notes on
Collaborative Planning

Volume 3, Number 1 *Fall, 1990*

Third Project Group Forms

David L. Wallace, CMU

Twenty-four teachers representing high school, colleges, and universities in Western Pennsylvania have joined to form the 1990-1991 Making Thinking Visible Project. The members of the project group work as fellows of the Center for the Study of Writing at Carnegie Mellon, teaching collaborative planning and conducting inquiry in their classrooms.

Seventeen members return from last year's project group and are joined by seven new members, two of whom have a two-hour drive from Erie, PA, to come to the monthly seminar meetings.

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Three Dimensions of Reflection

Nancy Nelson Spivey, CMU

Making Thinking Visible. This is the name of our project and is also a statement of the mission of our project—a very parsimonious way, I think, to say what we are all about as a project team. We are using collaborative planning to make thought processes in writing "visible," to make them objects for reflection on the part of students and teachers alike. What do we hope to accomplish by making thinking visible? What specific methods do we use to record writers' thoughts so that they are visible?

Students' Reflections and Reflectivity

One goal of the project is to help students become more reflective about their own writing. Reflective writers are self-conscious about their own processes, are self-conscious about themselves as writers; they consider what is involved in their writing, what works, what does not work, what might be changed. Reflective writers are investigators, conducting their own inquiry (with themselves as subjects) by asking questions, collecting data, and interpreting what they "see." To reflect upon their processes, they must have some kind of record of those processes. The processes must become objects that can be reflected upon. A mental record—a memory—may be enough sometimes, but a more "visible" (or audible) product can facilitate reflection. In the Making Thinking Visible Project, teachers encourage students to use various means of recording and interpreting their own processes.

Audio tapes of planning sessions. Probably the most common method that we use for deriving an object for reflection from the planning process is audio taping. Students' planning sessions are audio taped so that students can play back the tapes and reflect upon what happened during the session. Occasionally some sessions are transcribed in written form to allow for reading, rereading, and intensive study of the sessions. What do students listen for (or look for, in the case of a typewritten transcript)? That can depend upon a particular teacher's purposes in using the recordings. Sometimes a teacher may be non-directive in order to see what students themselves notice without the teacher's guidance; other times a teacher may want to give students more direction, such as looking for particular aspects of the composing process or particular kinds of interactions between the planner and the supporter.

Written responses. Various kinds of written responses are also useful. After a planning session (or after listening to a planning session on tape), students might produce some kind of response statement. The intent is for students to produce a written record of the major outcomes of the planning session and formulate their impressions of it. Or, instead of summarizing and evaluating a single session, students might produce written statements of their reflections on

Continued on page 6

Reading Recommendations About Collaboration

Rebecca Burnett, CMU

One of the most useful recent journals for everyone interested in collaboration is the June 1990 issue of *The Bulletin of the Association for Business Communication.* The 15 articles in this special issue on collaboration include teaching suggestions, reports on research, essays about theoretical and ethical concerns, and discussions of the computer technology in collaboration. Of particular interest to teachers and researchers wanting to learn more about collaboration is Bosley, Morgan, and Allen's "An Essential Bibliography on Collaborative Writing," an annotated list of 34 key books and articles.

Additional articles and books of particular interest include two articles in Resnick's *Knowing, Learning, and Instruction* (Erlbaum, 1989): Brown and Palincsar's "Guided, Cooperative Learning and Individual Knowledge Acquisition" (pages 393-451) and Collins, Brown, and Newman's "Cognitive Apprenticeships: Teaching the Crafts of Reading, Writing, and Mathematics" (pages 453-494). Also useful is *Focus on Collaborative Learning* (NCTE, 1988), a collection of short articles about collaborative practices in the classroom.

"Third Project" continued from page 1

This year's project group builds on the foundation of two previous groups. The work of the pilot-year group (1988 - 1989) resulted in a project book that introduces collaborative planning, both explaining its theory and goals and suggesting ways to implement collaborative planning and classroom inquiry. The inquiry projects conducted by the 1989-1990 project group are the basis for their discovery papers in a casebook which addresses collaborative planning from three vantage points: clarifying concepts, tracing processes, and adapting assignments.

The 1989-1990 project group was also busy talking to other teachers about collaborative planning and classroom inquiry. Jane Zachary Gargaro and Linda Norris, along with Sandra Schecter from the Center for the Study of Writing at the University of California at Berkeley, presented papers on teacher research at the NCTE Conference in Baltimore, MD. Jean Aston, Leslie Evans, Jane Zachary Gargaro, Karen Gist, Andrea Martine, Linda Norris, and Jim Vincent presented a panel at the Mid-Atlantic Regional Conference of the NCTE. Tom Hajduk presented Planner's Options, his Apple Macintosh version of collaborative planning at the same conference. Other project members made presentations at numerous inservices and workshops, including workshops conducted by David Wallace at National Writing Project institutes in Fresno, Santa Barbara, and San Diego, CA.

This year, members of the project group will also be presenting at the National Council of Teachers of English Conference . . . .

This year, members of the project group will also be presenting at the National Council of Teachers of English Conference in Atlanta and at the Conference on College Composition and Communication in Boston. In November, Rebecca Burnett, Karen Gist, Andrea Martine, and Linda Norris will conduct a day-long NCTE workshop on collaborative planning, and Rebecca Burnett will also be presenting her research on the role played by supporters in collaboration at the NCTE research assembly.

In March, Jean Aston, Wayne Peck, and David Wallace will present papers at a CCC panel about collaborative planning and contexts for literate practices that will be chaired by Pam Turley. Other CCC presenters include Rebecca Burnett, Linda Flower, and Nancy Spivey.

What is Collaborative Planning?

Collaborative Planning is a way to help writers to use planning, at various stages in the writing process, to explore and develop their own plans for writing. Collaborative Planning is a loosely structured planning process in which a writer explains and elaborates a plan to a supporter. The supporter listens, asks questions, and encourages the writer to develop his or her plan. The writer (planner) and supporter may then switch roles, and the second writer has an opportunity to talk out a plan for his or her own paper. Collaborative Planning is a process that uses the metaphor of a planner's blackboard to help students visualize the areas of topic, audience, purpose, and text conventions as they plan. For a more thorough description of Collaborative Planning and the planning blackboard, see the first issue of *Planning to Write*, February, 1989, or *The Making Thinking Visible Project Book: Year 1, 1989-90.*

The Right Metaphor

Michael A. Benedict, Fox Chapel Area High School

In his book *Chaos*, James Gleick cites Robert Shaw, a physicist who works in field of chaos science, as saying, "You don't see something until you have the right metaphor to let you perceive it . . . ."(262). While Shaw was talking about science, those in the arts and humanities have long manipulated metaphors as a way of making meaning. This concept of metaphor is what attracted me to the working of The Center for the Study of Writing at Carnegie Mellon University. Linda Flower's concept behind "making thinking visible" was akin to the reading I was doing in quantum physics trying to find relationships between the metaphors used in that field and the metaphors I was searching for in order to talk about writing and the teaching of writing.

In analyzing the work I did this past year with collaborative planning, I began to see some things about writing and the planning of writing that I was not aware of before. The thrust of this paper, then, is to explore the work I did with the metaphors of collaborative planning's Planning Blackboards and Planners' Options© on Apple's HyperCard© developed by Thomas Hajduk of Carnegie Mellon University, and with the writers' work with both aspects of the project.

When we write, we make many decisions based on what we know or do not know. If we are writing for a particular audience, in a particular genre, or with a certain purpose, we make decisions which are pertinent to these areas. If I am writing for a particular audience, I need to be aware of what they might know and might not know about my subject matter. To add to this confusion a little, I might not be totally aware myself of what they know or do not know. I would then make some decisions based on false assumptions. The study of metacomprehension addresses these various levels of awareness. While metacomprehension looks at learning in general, I would like to apply it to planning a piece of writing.

In an ERIC *Digest* entitled "Metacomprehension," we find this definition: "Metacomprehension is the awareness of and conscious control over one's own understanding or lack of it." Figure 1, taken from the ERIC *Digest*, originally appeared in *Computers in the Classroom: A Primer for Teachers* by Sally N. Standiford, Kathleen Jaycox, and Anne Auten.

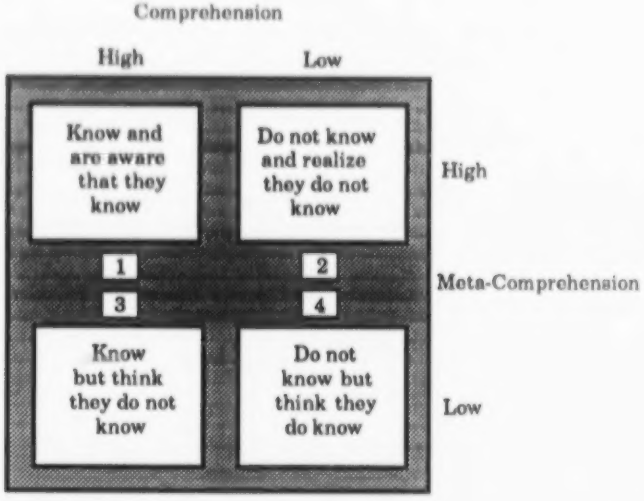

Figure 1

Looking at Figure 1, we need to think about what we know or do not know about writing and the teaching of writing, about what we know or do not know about a topic under consideration for writing, and about what we might know or do not know about an audience. As writers, we need to move ourselves into Windows 1 and 2 as we develop a plan for writing or as we revise a piece of writing. With the aid of a good planning session and a good supporter, this movement is more readily accomplished. Using either the Planning Blackboards or Planners' Options© will assist the writer more fully to understand what he or she needs to know, learn and understand about a piece of writing under construction.

Too often when writers operate in Windows 3 and 4 their papers become stilted and constrained. If we can help them move to Windows 1 and 2, they can increase the knowledge base needed to write better papers. This applies not only to their knowledge about the parameters of the assignment, but also to their knowledge about the writing process itself and about their own particular writing processes. Collaborative planning is one way to help writers attain a higher level of awareness about two concerns: their piece of writing and their writing process.

There are usually four questions that plague writers as they begin to write a piece:

1) What am I going to write about?

2) How am I going to write it?

3) Who is going to read it?

4) Why should I write it?

These four questions are at the core of collaborative planning. For each question there is a corresponding Planning Blackboard with its own set of exploratory questions.

•*What am I going to write about?* Often the answer to this question indicates what knowledge the writer has or does not have. In the schema of the Planning Blackboard, then, "Topic Information" addresses this question.

• *How am I going to write it?* In attempting to answer this question, the writer must come to terms with the

Continued on page 4

"Right Metaphor" continued from page 3

chosen writing genre such as newspaper article, brochure, and so on and must consider the parameters of that genre. The Planning Blackboard "Text Conventions" covers this concern.

- *Who is going to read this?* Too often writing assignments do not alert the writer to the audience who will read the writing. As we have seen through research, a writer needs to know this information in order to make certain rhetorical decisions. The Blackboard area "Audience" helps the planner do this.
- *Why should I write it?* Unconsciously or consciously, a classroom writer assumes that he or she is writing for a grade and a grade only. By working with the "Purpose and Key Point" Blackboard, the writer would be able to move away from that limited purpose and find more intrinsic purposes and key points to stress in the writing.

The questions in the respective Planning Blackboards will enable the planner to move from Windows 3 and 4 to Windows 1 and 2. The assistance of a good supporter facilitates this movement. The supporter, through questioning, active listening, and re-questioning is able to help the writer focus on various design and rhetorical elements in planning writing. In talking with the supporter, the planner has to verbalize his or her thoughts and this can lead to making other connections and generate other thoughts and directions.

It might, then, be helpful for both the planner and the supporter to understand the metacomprehension diagram in Figure 2 as they plan. They would begin to get a picture of their respective levels of understanding of both the assignment and of their own processes. Such an understanding would layer another level of dimensionality on the planning session and ultimately on the piece of writing itself.

Talking about the texture of a piece of writing is more than just a pun. The texture of writing comes from the interweaving of idea, form, purpose, and convention. We get, then, not a flat document, but a text laminated with layers of transparent dimensionality that go beyond the words on a page. This lamination occurs as the text is passed from writer to reader, with each adding his or her own respective layers. As the writer concentrates on the reader as well as on the writer, on a purpose beyond a grade, on text conventions that apply to the purpose, he or she laminates the final text. The reader, then, brings to the text his or her own concerns, thus adding more layers to the text.

Figure 2 superimposes the metacomprehension diagram of Figure 1 on both the four questions I posed earlier and their corresponding Planning Blackboards illustrating several layers that might apply to a planning session.

The windows of the metacomprehension diagram apply equally to the planner and to the supporter. I see the questions from

Continued on page 5

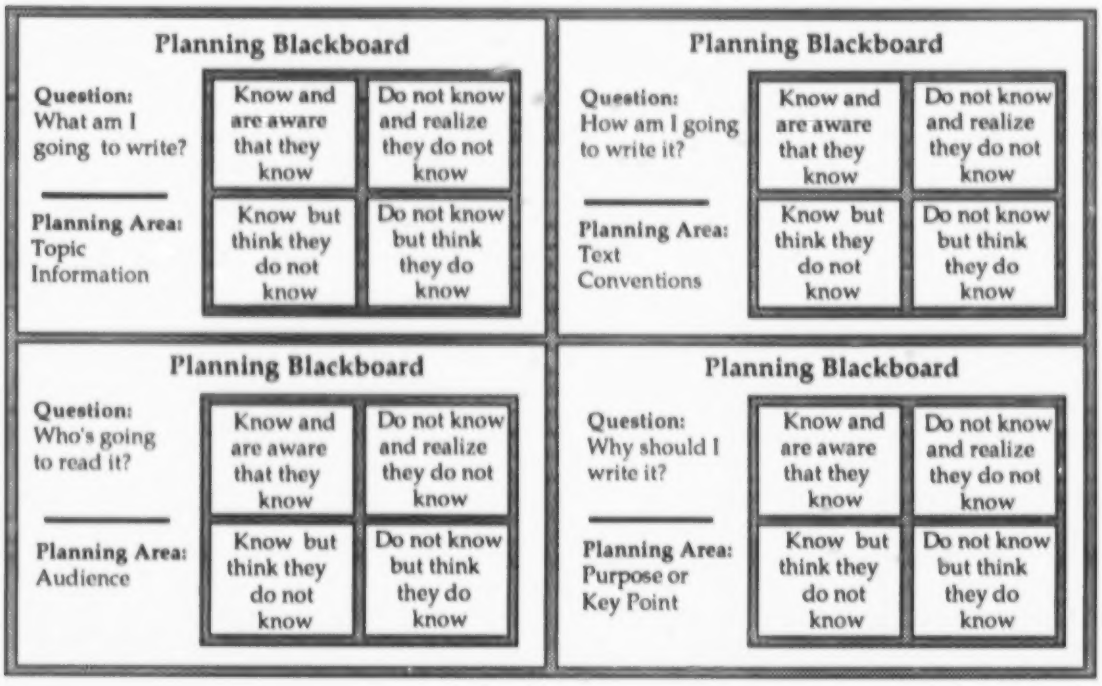
Planning Blackboard
Question: What am I going to write?
Planning Area: Topic Information
Know and are aware that they know
Do not know and realize they do not know
Know but think they do not know
Do not know but think they do know
Planning Blackboard
Question: How am I going to write it?
Planning Area: Text Conventions
Know and are aware that they know
Do not know and realize they do not know
Know but think they do not know
Do not know but think they do know
Planning Blackboard
Question: Who's going to read it?
Planning Area: Audience
Know and are aware that they know
Do not know and realize they do not know
Know but think they do not know
Do not know but think they do know
Planning Blackboard
Question: Why should I write it?
Planning Area: Purpose or Key Point
Know and are aware that they know
Do not know and realize they do not know
Know but think they do not know
Do not know but think they do know

Figure 2

"Right Metaphor" continued from page 4

both Planners' Options© and collaborative planning as the catalysts that shape or add form to the writer's ideas about a paper. These questions and the skillful techniques of the supporter would help the planner to move from Windows 3 and 4 to Windows 1 and 2. The supporter also gains from this interaction because he or she might have some stirring of an idea for his or her paper.

As I started working in the classroom with collaborative planning and Planners' Options©, I did not seem to have any preconceived ideas or questions that I wanted to investigate. I tried to use several approaches in presenting the concepts and terminology associated with collaborative planning. There were no particular reasons behind the various approaches as I merely wanted to see what would work and what would not.

I saw Planners' Options as a computer metaphor for collaborative planning.

From the outset, I saw Planners' Options© as a computer metaphor for collaborative planning. Those familiar with Apple's HyperCard program will realize the fluidity of what it can do. In fact I used Planners' Options© myself as I was preparing this paper. Planners' Options© uses the same types of questions and planning areas as does collaborative planning but adds the dimension of having the writers type in their responses after they talk about them. As with collaborative planning, the program works best with partners, with the supporter asking the question and the planner responding orally before typing in the response.

There are two questions that I have been reflecting on since my work with collaborative planning this year.

- What did I learn from my work with both Planners' Options© and collaborative planning?
- What am I going to do with this knowledge?

What did I learn from my work with both Planners' Options© and collaborative planning? I now have working model of the relationship of the planner and supporter. I also have a better concept of the earmarks of a good planning session. What essentially happens in a good planning session is a dynamic and, in a sense, an organic process. Gleick, in talking about biology, said "Pattern born amid formlessness: that is biology's basic beauty and its mystery." (299) In a good planning session, we have pattern emerging from formlessness through the interaction of a planner who comes with at least a vague plan and a supporter who comes prepared to collaborate with that planner.

In a collaborative learning classroom, the processing of an activity is just as important as the content of the activity. "How do you feel about what you just did?" "What did you learn from this session?" "What helped you in this session?" "What did not help?" These questions help a learner to internalize what he or she just did. While I did this with other activities, I neglected to do this consistently when I was working with either Planners' Options or collaborative planning. I feel that if I did this debriefing consistently, I would lead the writers to understand the seriousness of purpose that is necessary for a good planning session. Talking about a planning session would allow writers to see the strengths and weakness of their planning and allow them to understand the relationship that a planner and supporter need to nurture.

By using the metacomprehension diagram, I can show writers how their planning sessions can help one another gain the knowledge they need for their writing. They should, then, come to an understanding of what they know, what they do not know, and how to rectify this.

It is one thing to look at a finished product and to second guess the thinking behind it. It is quite another to watch that thinking in action and realize how it will affect the final product. Planning, to me now, is one of the more important parts of the writing process. This is underscored in the most recent publication of *The Nation's Report Card* on *Learning to Write in Our Nation's Schools*:

> There appears to be a positive relationship between planning and writing performance, as students who said they engaged in planning more often demonstrated higher average writing achievement than their peers who reported less frequent planning. (24)

In short, I now will be able to see something in these writers' thinking and planning because I have the right metaphor to let me perceive it.

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In Future Issues...

More Unexpected Discoveries

Writers' Reactions and Responses to Supporters

Translating Talk to Text

How Students See Themselves as Writers

"Reflecting" continued from page 1

the role of collaborative planning in the total process of writing a major paper.

Impressions of a modeled session. Another way to encourage students to reflect upon the composing process is to have a planner and a supporter model collaborative planning. The modeled session provides a common experience for all students to represent in memory (though there will be differences in how they remember it); and they can discuss what they remember—what they have "seen" in the planning session.

Another goal of our project is to help ourselves as teachers become more reflective about our teaching and about our students' learning.

Journals. Students can keep their own reflective records in journals—their reactions to collaborative planning and thoughts about the composing process.

Teachers' Reflections and Reflectivity

Another goal of our project is to help ourselves as teachers become more reflective about our teaching and about our students' learning. All participants in the project are conducting inquiries: asking questions, collecting data, and using that data for reflection and interpretation as we write about our discoveries. We are each trying out collaborative planning in our classrooms and conducting a focused investigation into some aspect of writing or learning.

All of us make strong use of collaborative planning and writing in our own inquiries, working in collaborative planning pairs or groups to plan our studies and our writing, and we reflect upon our own planning. Writing is a way of making sense of what we find and is a way of recording the inquiry process, particularly through the discovery memos we produce. Through these brief documents we share observations about the progress of our inquiry at that particular point, whether it is refining a question or analyzing data or drawing conclusions. The discovery memos move us toward our final discovery paper.

Collective Reflections and Reflectivity

Even though we as individuals each conduct our own classroom inquiries, we are all participants in a collaborative inquiry—the Making Thinking Visible Project itself. Another goal for our project is for the project itself to be reflective—for us to study ourselves collectively. Together we study the process of collaboration that is manifested in the project, and it becomes an object for our reflection. Our approach is quite similar to what Peter Reason (1988; Reason & Rowan, 1981) calls "co-operative inquiry," which is described in the following way: "[T]he essence of co-operative experiential inquiry is an aware and self-critical movement between experience and reflection which goes through several cycles as ideas, practice, and experience are systematically honed and refined" (Reason, 1988, p. 6). In such an approach participants are both the conductors and the subjects of inquiry.

Data for reflection. To trace the process that is our own project, we collect various kinds of data, some of which are quite similar to those collected from students. For instance, project participants write response statements at the end of all of our seminars. These are used in planning subsequent seminars. We also use all the individual discovery memos to keep track of the various dimensions of planning and writing that participants are exploring. In addition, all participants provide responses to questionnaires at the end of each year giving our perceptions of the current status of the project—our ideas about its accomplishments and its direction and our suggestions for improvement. These sources of data are used in planning project activities.

Indicators of impact. As a demonstration project that has just completed its first year, we are keeping track of various indicators of the impact that it is beginning to have on the educational community. Indicators recorded include such things as our presentations and contacts. As indicators we also consider publications, which now include two, the *Planning to Write* newsletter and the Project Handbook but will soon include others.

Surprises. Although individual participants in the project conduct inquiry focused on particular questions and they report their discoveries, there are always unexpected discoveries, which are not the subject of any inquiry but are relevant to the project. Participants keep records of these surprises throughout the year and we collect these records. Most surprises come from what our students do, but some surprises are related to our participants' professional lives, such as one participant's winning a grant from her school district to do work related to collaborative planning and another participant's being selected to be one of the planners for curriculum innovations in her school district, in part, because of her involvement in the project.

As we've seen here, there are three dimensions of reflections in this project. One is that performed by students as a result of collaborative planning. A second dimension of reflection is that performed by teachers through their own inquiries. And the third dimension is our collective reflection upon our own work as an inquiry team—a kind of reflectivity that builds upon the other two.

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Promoting Teen Literacy: Collaborative Planning on the Issue of Teenage Pregnancy

Joyce A. Baskins, Director of Christian Education, First Allegheny

At the First Allegheny Community Center, we are promoting literacy in a social setting. Our Community Center is nestled in a multi-cultured neighborhood, the Northside. One third of the population is adolescents and babies, one third middle aged, and the other one third is senior citizens. The neighborhood is fortunate to have a rich interracial blend of Blacks, Whites, and Asians, and is the most diverse community in the city.

The First Allegheny Community Center has witnessed the innumerable transitions that have taken place on the Northside. It can lay claim not only to existing in this community for many years but also to being one of the positive influences in the lives of young people of the Northside. We are attending to the various needs of the teens in our community by providing employment and literate events, evoking communication skills, and encouraging intergenerational and interracial socialization. At the Community Center, we work as planners, thinkers, and writers; my concern, as the WRITE Program III coordinator, continues to be observing the effects of collaborative planning in the process of the writing done by the participants of our project.

Collaborative planning allowed writers in this project to discuss what they thought the issues of teenage pregnancy were.

Through my experience with teenagers, I find that those on the Northside reflect the typical problems of inner-city youth: low self esteem, substance abuse, teenage pregnancy, high rate of drop-out, petty crime, and poverty.

The seven teenage writers in this program are very aware of the statistics that concern the Northside:

- at least one out of four Northside youth drop out of school before graduation
- more than half of the black males on the Northside are unemployed
- over 25% of Northside white middle and high school students score below the national average in reading, with 50% of the minority students scoring below the norm
- the Northside manifests one of the highest black infant mortality rates in the country, primarily due to teen pregnancy.

Throughout its history, our Center has been committed to sustaining high-quality responses to the needs of this ever-changing Northside community, specifically with respect to the needs of adolescents. In recent years society has placed special emphasis on education or rather the lack of education that has been demonstrated by our youth. The Community Center allows for education and literacy in a non-academic situation.

We wanted to provide a forum for teenage parents to express their feelings about their experience.

We have concluded the Write Program II which began November 1, 1989 and ended February 1, 1990. The goals for the Write Program II were to foster awareness of the issues surrounding teen pregnancy and to promote ways of coping with these difficult situations. Collaborative planning allowed writers in this project to discuss what they thought the issues of teenage pregnancy were. Our goal was to design a brochure about teen pregnancy that would be helpful to teens in our Northside community. We wanted to provide a forum for teenage parents to express their feelings about their experience. The writers initially met after school, Mondays and Wednesdays; however, we discovered that two days were not sufficient time to accomplish our goal in the fifteen weeks of this program.

The writers collected data by

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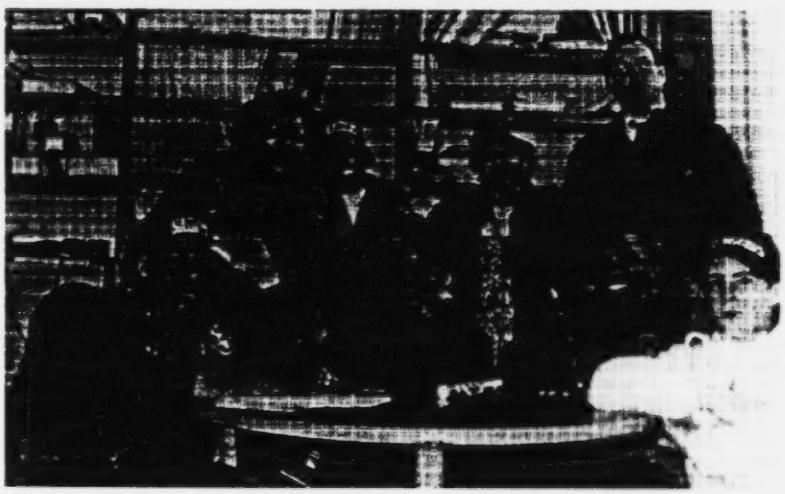

Members of the WRITE Program II at the First Allegheny Community Center: (left to right) Sam Baskins, Joyce Baskins, Dawnese Mahaffey, Rana Snipe, Celeste Scott, Wayne Peck, Anthony Evans, and Shawn Kennedy.

"Promoting" continued from page 7

interviewing eight teenage mothers, one teen who was pregnant but lost the child, one who thought she was pregnant and was not, and a male teen father—eleven in total. The age of those individuals interviewed ranged from 14 to 21. The teens employed for the Write Program II were students in the Pittsburgh Public School system. The group was composed of seven writers—four young women and three young men—who attend David B. Oliver High, Perry Traditional Academy, South Vocational Technical High School and Greenway Middle School.

After interviewing the teens, I transcribed the tapes of the interviews, with some help from the writers. Using collaborative planning and transcripts of their interviews, students in this project wrote the story of each person interviewed. The document reflects how these writers elected to convey the message of the teens interviewed.

These seven writers created a twenty-two page booklet entitled *Teen Pregnancy*. This was an in-house document shared by members of the Community Center, the congregation of the church, and the members of the Making Thinking Visible Project.

This year we are beginning Write Program III, where collaborative planning will be used once again to produce a document about teenage pregnancy. A new group of writers, and one returning for her second year, will continue the discussion of this issue. The next document will serve as information for other teen parents concerning housing, finances, child care, nutrition, and resources where they can get help. Our hope is that collaborative planning will enable students to question and to probe the issue of teenage pregnancy further, resulting in a booklet that will aid and assist youths in answering some of their questions and providing information about this important concern.

Clarifying the Concept of the Supporter in Collaborative Planning

Rebecca E. Burnett, CMU

Effective supporters can create and strengthen an awareness of social context. Simply the act of working in pairs or small groups offers a kind of support that helps students realize that learning about writing (or anything else) is not an isolated act. However, all supporters in collaboration in writing are not equally successful. In this article, I examine the interplay of *engagement* and *involvement* as two primary distinctions between unsuccessful and successful supporters. I define engagement as the attention a supporter gives to a writer, determined by comments and questions that indicate active listening. Involvement requires engagement, but it moves beyond by making the supporter an active participant who challenges the writer and offers thoughtful, purposeful, and productive contributions.

Engaged supporters. Engaged supporters demonstrate their interest and attention by listening carefully and encouraging the writer to explain and clarify the plan. They generally provide clear indications that they are actively listening and trying to help the writer deal with rhetorical elements such as purpose, audience, and organization. Typically, engaged supporters encourage the writer to explore the plan by asking questions that require elaboration.

The following excerpt shows two college students working in a collaborative planning session. The example begins at conversational turn 5. Paula, the writer (W), is a senior working with her graduate-student supporter (S), Chuck, on a proposal for her business communication class in which she wants to recommend that a company change the way its products are packaged.

S5	Chuck	What kind of support will you have for that [recommendation] or what will you say to try to convince them of that?
W6	Paula	The decline in the market share, by showing them the market share graphs.
S7	Chuck	Okay, and you think that has to do with—?
W8	Paula	The change in consumer needs.
W9	Chuck	Okay, how do you think your audience, how do you expect your audience will react to that? What will be some of their reactions, and how will you deal with those?

Chuck is an engaged supporter who invites response. In this brief excerpt, he encourages Paula to consider the supporting evidence she might use (S5) and pursues issue of evidence by asking her what the evidence "has to do with—?" (S7). He urges Paula to elaborate, providing specific questions, "... What will be some of their reactions, and how will you deal with those?" (S9), without inserting his own suggestions or opinions. Chuck is effective in getting Paula not only to consider her evidence, but to relate her selection, presentation, and adaptation of that evidence to the audience who'll read her recommendation. He asks her to establish connections between the rhetorical elements she is considering.

Chuck continues this planning session by urging Paula to clarify and elaborate her positions, but he does not add his own views. Chuck is engaged, adapting questions about rhetorical elements to this specific situation. For example, in turn 33 of their conversation, he asks Paula to imagine that he is her audience who needs to be convinced about her recommendation: "Okay, why don't you, like I'm your audience, convince me now how . . . [that evidence leads] to the recommendation of going into plastic. . . ." (S33) And a few turns later he asks her how she is going to present her recommendation, softening it for the probably negative readers she is addressing: "How are you going to present this recommendation to soften it . . . ?" (S47).

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Leslie Evans, who teaches English at Steel Valley High School, became a member of the Making Thinking Visible Project in the fall of 1989. The following excerpt from her discovery paper, "A Beginner's Map," traces some of the changes she observed between October and February and suggests an assignment that encouraged her students to reflect on their own collaborative process.

An Excerpt from "A Beginner's Map"

Leslie Evans, Steel Valley High School

October 1989. I had read about collaborative planning and was anxious to get some ideas on how to make it work, so anxious that I took a colleague with me to the first seminar. Participants included teachers, professors, researchers, and community leaders, but it became painfully obvious to us outsiders that they had been working together for months, some for a year, comfortable in their vocabulary of "planners, supporters, and blackboard planners." My friend and I sat, panic-stricken, as a dozen people communicated in a language unlike any spoken in the teachers' lunchroom at my school. By the end of the three-hour session, my friend made her decision about joining the project:

> *This is all theory. I want something that I can take into my classroom and use. You can't use "conceptual planning" to keep kids from hitting each other over the head with their grammar books.*

The cynics were in full battle array. No one wanted to try the generally accepted collaboration much less the finer points of collaborative planning . . . .

I credited her lack of enthusiasm to teacher trepidation of something new, but when I tried to talk to other teachers back at the all-brick, windowless world, there were more no-votes:

> *In group work, there's always someone who sits there and lets all the other students do the work. Someone always gets a free ride. — English teacher*

> *They don't really talk about the assignment; they talk about how many kegs they consumed over the weekend. — Social studies teacher*

Even when I mentioned to my classes that we would be trying some new ways to plan writing, I got tepid responses.

> *You're just making us do this for a class you're taking.*

> *University work is too hard.*

> *I'll be put with someone I despise.*

> *I'll be put with someone who despises me.*

The cynics were in full battle array. No one wanted to try the generally accepted collaboration much less the finer points of collaborative planning; what had once sounded like a great idea now sounded like a lot of work for too little reward. But Linda Norris, the project coordinator, had been so nice over the phone. How could I call her back and say I wasn't interested? I could never get up enough nerve to make the phone call.

February 1990. By second semester, I was so pleased with the response of the average-ability students to a touch of collaborative planning that I decided to using the approach to solve a problem that I was having in my Advanced Placement classes. Many of my in-class writing assignments are questions from past English Advanced Placements Tests that I use throughout the school year to help students practice for the real thing in May. One problem in the resulting essays is that many students are not answering the question! In their anxiety and hurry to tackle the question, they write many paragraphs of specific references and examples to a question that isn't on the test paper! Collaborative Planning before writing the timed essay in class might give students practice at figuring out what the question is really asking. Each student interpreted what he or she thought the AP test question was asking and then compared it to his or her partner's interpretation. Two heads argued better than one; this paired exercise helped students develop their own critical inner voice. Students who were too accepting of any idea that came along began to reread and rethink the test question on their own. The second time I used this assignment, I also had students transcribe a section of their conversation using the following instructions:

Select an interesting feature of the tape—possibly a section where collaboration seems very successful or a section where the thinking got muddled, but you tried to straighten things out.

Step One: Each collaborative pair should get a tape recorder and their tape. Play back the tape and listen to your conversation from yesterday. Jot down some individual observations or reactions to your conversation in your individual notebooks as you listen to the tape.

Step Two: Take a short section (one minute or one page) of the tape and transcribe it (copy it). Select an interesting feature of the tape—possibly a section where collaboration seems very successful or a section where the thinking got muddled, but you tried to straighten things out. You

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The Making Thinking Visible Project

Making Thinking Visible is a collaborative classroom research project that uses Collaborative Planning as a window on the process of writing and thinking. Our purpose is threefold:

- **to help students develop a repertoire of strategies for planning and writing**
- **to encourage students to reflect on their own problem-solving strategies and become more aware of themselves as thinkers**
- **to discover ways classroom research conducted by teachers and students can enhance teaching and help make the process of thinking, planning, and writing more visible.**

This project is located at Carnegie Mellon University in the Center for the Study of Writing and is supported by the Howard Heinz Endowment. Planned in collaboration with the Pittsburgh Board of Public Education and the First Allegheny Community Center, the Making Thinking Visible Project currently involves the following network of educators:

Center for the Study of Writing	Linda Flower, Project Director Nancy Spivey, Director of Project Assessment Linda Norris, Educational Coordinator Rebecca Burnett Thomas Hajduk Wayne Peck David Wallace
Allderdice High School	Andrea Martine
Allegheny Community Center	Wayne Peck, Executive Director Joyce Baskins, Director of Christian Ed.
Community College of Allegheny County	Jean Aston Patricia McMahon (Center North) George Mower Pamela Turley Patsy Williamson
Fox Chapel High School	Michael Benedict
Iroquois High School	Marlene Bowen Theresa Marshall
North Hills High School	James Brozick
Peabody High School	Leonard Donaldson Jane Zachary Gargaro (W. Liberty Ctr.) Karen Gist
Robert Morris College	James Vincent
Steel Valley High School	Leslie Evans
University of Pittsburgh	Linda Norris
Westinghouse High School	Sharon Michael

Advisors and Collaborators: Richard Wallace, Superintendent of Schools, Jo Anne Eresh, Director of Writing and Speaking, and Paul LeMahieu, Director of Research, Testing and Evaluation, Pittsburgh Board of Public Education; Joseph Dominic, Pittsburgh Foundation; Shirley Brice Heath and Juliet Langman, Stanford University; Linda Carey, British Correspondent, Center for the Study of Writing.

The design for the masthead was created by Cliff Krapfl, a student at the Pittsburgh High School for the Creative and Performing Arts. Special thanks to Deborah Ainsworth for layout and Linda Norris and Rebecca Burnett for editing.

The Center for the Study of Writing is a joint endeavor of the University of California at Berkeley and Carnegie Mellon University.

Please Join the Conversation

If you would like to ask questions or share your thoughts, reactions, comments, or suggestions, write or call Linda Norris, Educational Coordinator, at the *Planning to Write* return address and phone below:

Planning to Write
Center for the Study of Writing
Carnegie Mellon University
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(412) 268-6444
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"Clarifying" continued from page 8

Chuck is an engaged supporter who helps Paula consider her audience, support, and manner of presentation with his focused attention and tailored questions. He's effective, and he makes a difference because he helps her consider rhetorical elements that influence the way she plans her recommendation.

Involved supporters. Involved supporters *are* engaged, but they also help a writer develop and elaborate a plan by not only asking effective questions about rhetorical concerns, but also by playing critic and devil's advocate, by prompting a writer to consider alternatives, and offering suggestions. For example, involved supporters offer comments that help the writer think about the plan's strengths and weaknesses, often suggesting relevant contributions to improve the plan. They do more than encourage the writer to explore; they ask probing questions and challenge the writer. They demonstrate their attentiveness and engagement by building on the writer's ideas and responses and by providing the help an inexperienced writer may need to reach a more advanced level of managing the rhetorical elements of her plan.

In the next example, two twelfth graders are working on the writer's plan for a paper defining a hero. Lisa, the supporter, works with Shauna, the writer, who is planning to focus her paper on Gandhi. This excerpt, from their second collaborative planning session, has been edited to delete some of their detailed elaborations and off-topic comments about lunch.

W39 Shauna I just think that if someone's a hero, they've made a good change for themselves and other people. I mean it doesn't have to be and other people because I think that everybody can be heroic.

S40 Lisa You think that every body can be heroic? Let's take a stand.

W41 Shauna Yeah, I think that everybody can be heroic, I mean if they make a change for themselves and it's for the better.

S42 Lisa Yeah, you could fit that into your research, too, somehow. You could say, like—

W43 Shauna Yeah, I could talk about how [Gandhi] changed, wanted it for himself, too. And that could be a hero.

S46 Lisa Wait, you said[earlier], he— when somebody is heroic, they are unselfish. They do it for themselves, but they are doing it for everybody.

W47 Shauna Yeah, but they don't have to just do it for everybody.

S48 Lisa They can do it for themselves, too, though?

W49 Shauna If you're heroic and are making a change, yeah. I don't consider that being selfish, if you're making a change for everybody—

S52 Lisa Yeah, that's right. You could include that, and maybe you could include toward the end that maybe anybody could be like Gandhi if they wanted to.

W53 Shauna If they put their mind to it.

S56 Lisa So you think that there's lots of methods for change?

W57 Shauna Lots of methods for change? Oh my God yes. Excuse me. I mean there has to be, yeah.

S58 Lisa Why do you think Gandhi chose that method of change? I mean why do you think he chose to starve himself rather than do other things?

W59 Shauna Well, violence didn't get him anywhere. And plus, people could fight back anyway. And he just wanted to show people that you know, everybody could be independent. That's what I think for the time being. You know, I could change that later.

S60 Lisa He did it and it was non-violence. That was really good. Do you think that somebody who uses violence to change things, do you think he's less of a hero?

Lisa is an involved supporter, prompting Shauna to be decisive about her point that "if someone's a hero, they've made a good change for themselves and other people" (W39); Lisa wonders if everybody can be heroic and admonishes Shauna to "... take a stand" (S40). Clearly, Lisa is listening and thinking about Shauna's plan because when Shauna responds that heroes could "make a change for themselves" (S41), Lisa make a specific contribution, suggesting that "... you could fit that into your research, too..." (S42). A few turns later, Lisa reminds Shauna of a point

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"Translating Teacher Talk" continued from page 8

may have your own reasons for selecting the section, which I'd like you to share with me at the end of the transcript. You can use your names or

"Playing back our conversation makes me realize that I wasn't listening to anything Lori was saying."

use planner and supporter as I did on the transcription that we read in class last week. If any of the transcripts are used for class, I will not use your names if you identify the speakers by planner and supporter. If you don't mind, use your own names.

Step Three: Using your individual notes and the transcript, write on a separate piece of paper any thoughts or reflections you have about the process that took place yesterday.

The taped conversations were tedious listening, but the reflections read like true confessions:

"I'll never use 'ya know' again."

"I never knew I completely dominated the conversation."

"I let Jack do all the talking. Am I always that quiet around guys?"

"Playing back our conversation makes me realize that I wasn't listening to anything Lori was saying. And I don't think she was hearing me either."

"I sound like I'm from la-la land. If I had been about 200% clearer there might have been an outside chance that Melissa might have understood a sentence or two of what I said."

Leslie Evans continues to use collaborative planning, both with students, in her classroom and in a computer lab.

"Clarifying" continued from page 11
she made earlier in the planning session about heroes acting unselfishly: "Wait, you said [earlier], he— when's somebody is heroic, they are unselfish. They do it for themselves, but they are doing it for everybody." (S46) and pushes Shauna to reconcile this point with the idea of doing something for themselves: "They can do it for themselves, too, though?" (S48) Lisa helps Shauna think about the problem of whether heroic actions can help the hero as well as others and suggests that maybe "anybody could be like Gandhi if they wanted to" (S52). Lisa then pursues whether there are "lots of methods for change" (W56) and encourages Shauna to explain Gandhi's nonviolence and then introduces the problem of whether a hero would ever use violence: "Why do you think Gandhi chose that method of change. I mean why do you think he chose to starve himself rather than do other things?" (S58) Lisa makes important contributions to Shauna's plan by pointing out potential contradictions and encouraging Shauna to synthesize her points: "He did it and it was non-violence. That was really good. Do you think that somebody who uses violence to change things, do you think he's less of a hero?" (S60)

The value of effective peer supporters in writing comes not from their great knowledge of content or tremendous skill in managing rhetorical elements, but, I believe, from their ability to assume a role that encourages, reinforces, and challenges the writer. Engaged supporters provide a second (or even third) voice, an external perspective that helps the writer gain control over the writing task and make decisions about relevant rhetorical elements.

In addition, involved supporters also contribute to writers' planning and replanning by offering ideas and asking questions as well as modifying, elaborating, and challenging these ideas. Collaborative interaction with an engaged or involved supporter removes a sense of isolation and reinforces the idea that writers and writing are socially situated.

Awareness of social context is important because it lets inexperienced writers know they aren't alone in their frustration and insecurity, and it also helps them realize that they can get help (which isn't seen as cheating; rather, it's encouraged), that the writing itself is influenced and shaped by context, and that their writing has an audience that will be affected and can respond. Awareness of social context also provides an opportunity for inexperienced writers to define their task and exchange ideas, thus reducing problems that might not be so easily managed by them working individually. ✍

The articles in this edition of *Planning to Write* by Nancy Spivey, Mike Benedict, Leslie Evans, and Rebecca Burnett are excerpted from papers that appear in the Making Thinking Visible Project casebook titled *Collaborative Planning: Concepts, Processes, and Assignments*, J. Aston, L. Norris, and P. Turley, eds., 1990, Carnegie Mellon. Copies of the casebook can be obtained by contacting Linda Norris at the return address below.

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